musical
COURIER

JULY, 1953

25 CENTS

DR. IRL ALLISON

National Association of Teachers of Singing, Inc.

(Founded in 1944)

The National Association of Teachers of Singing represents an organized endeavor to advance and protect, in a progressive manner, the ideals, interests and development of vocal art in all its phases.

This Association provides American vocal teachers with a forum where all matters pertaining to their welfare and advancement can be considered and acted upon, thus stimulating increased pedagogical skill and growing professional solidarity.

(Member of

ANN

The 1953 N.A.T.S.

MISPR

August 2-7
Ohio State University
Columbus, Ohio
Dale Gilliland, *Director*

August 3-8 **A**
Montana State University **Univer**
Missoula, Montana **Boul**
John Lester, *Director* **Alexand**

Curriculum — Includes anatomy, phy
stage, opera, as well a
repertory, general musi
of vocal art, and other

Faculty — Will be made up of au
membership of the Ass

All information concerning the N.A.T.S. Workshops (attendance, etc.) may be obtained by writing the Workshop General Director, Helen Steen Huls, 811 Fourth Avenue South, St. Cloud, Minnesota.

The Work-Shops implement the Vocal Education Program prepared by its committee on Vocal Education. The N.A.T.S. curricula governing the granting of degrees in Colleges and Universities have been adopted by a number of outstanding Schools. For this and other pertinent N.A.T.S. material write Bernard U. Taylor, 464 Riverside Drive, New York 27, N. Y., Chairman, N.A.T.S. Committee on Vocal Education.

Twenty-Three Local N.A.T.S. Chapters throughout the Country.

Local Study Groups functioning in accordance with the National Association Vocal Education program.

OFFICERS OF THE ASSOCIATION

President—Walter Allen Stults

First Vice-President—Carl Gutekunst
Second Vice-President—Helen Steen Huls
Third Vice-President—Alexander Grant
Fourth Vice-President—Burton Garlinghouse

Secretary—E. Clifford Torren
Treasurer—Arthur Gerry
Registrar—Grace Leslie
Past-President—Homer G. Mowe

musical
COURIER

IN THIS ISSUE

Lewisohn Stadium Series Begins 3
International Musical Exchanges 4
Florence Fete Stages War and Peace .. 5
Poulenc Opera at Brandeis Series 6
Spalding among Notables Who Pass ... 7
New Film Traces Life of Melba 8
Music Seasons in Rio and Mexico 10
The Dance Takes to Outdoors 11
Don Pedro, Mozart Potpourri, Scores .. 12
Chicago Outdoor Musical Events 22, 23
West Coast Concerts and News ..24, 25, 26
Bernice Frost on Summer Study 30
Up and Down Guild Keyboard 31

36th Stadium Season Launched

Postponed for a day because of inclement weather, the 36th season of concerts at the Lewisohn Stadium opened on June 22 with Leonard Bernstein conducting

has commissioned works for piano and orchestra by Leo Sowerby, Nicolai Berezowsky, Henry Cowell and George McKay, all to be performed next season by the Indianapolis Symphony. A special Steinway Celebration Concert is scheduled for Jan. 2 and 3, with William Kapell as soloist.

AGMA Backs House Bill

The American Guild of Musical Artists, an AFL union, having jurisdiction over the fields of opera, concert and ballet, has announced its support, in principle, of the Bill, introduced in the House of Representatives by Congressman Charles R. Howell of New Jersey, which calls for the establishment of a Federal Arts Program and assistance through this program to Federal, state, local authorities and other cultural organizations in developing and maintaining a Federal Arts Program.

National Executive
at AGMA has urged
el K. McConnell, Jr.,
louse Committee on
or, to whom this bill
to give prompt and
n to this legislation.
that the American
shown tremendous
past, must receive
d encouragement in
s present high level
increase the oppor-
an artists and arts.
he stated, "already
world in technology
opments, has, with
ent and assistance,
become the leader
fine arts as well."
opportunity to tes-
rings on this Bill

—Cartoon by Farlow

"Don't look so glum, John! You can't shirk culture just because it's summertime."

quil" Music

Award for Tranquil
unced by Alexander
ector of the New
c-Symphony Society.
nade annually to a
the U. S. or Canada;
closes on Oct. 31.
"reposeful" in char-
nent not exceeding
, in any form, but
not including piano or choral parts, and preferably scored for two each of flutes, oboes, clarinets, bassoons, four French horns, and tympani, percussion (with definite pitch), strings, harp and celesta. Conductor's score should be sent postpaid to the New Orleans Philharmonic-Symphony Society, 605 Canal St., New Orleans, La., with $3 for handling. The judges include Olin Downes, chairman; Jean Paul Morel, and Helen Gunderson, professor of composition, Louisiana State University School of Music.

Walton at Hollywood Bowl

The Hollywood Bowl Association states that the visit of Sir William Walton, British composer, to the United States this summer is being made at its invitation and that the idea was originated by this group as long ago as Jan. 27, 1953. Sir William will conduct a program of his works as guest conductor there with the Los Angeles Philharmonic Orchestra on Aug. 13 next. Soloists will be Shibley Boyes, pianist, in his Sinfonia Concertante, Leonard Morgenthaler, bass-baritone, and the Roger Wagner Augmented Chorus in Belshazzar's Feast. The program also includes the Façade Suite and the local premiere of his new Coronation March, Orb and Sceptre.

Sevitzky Commissions Works

Replacing Igor Stravinsky, who was ill, Fabien Sevitzky conducted a benefit concert in Orchestra Hall, Chicago, on May 28. Mr. Sevitzky, conductor of the Indianapolis Symphony Orchestra, leaves July 15 for Buenos Aires to conduct nine concerts with the State Radio and World Radio orchestras, two concerts in the Teatro Colon, and several in Montevideo. He will return in late September to prepare a pre-season concert by massed orchestras on the Fairgrounds, Indianapolis.

Mr. Sevitzky reports that there will be 20 replacements in his orchestra next season, including the posts of first flute, first oboe, first horn and the concertmaster, the latter to be filled by Eric Rosenblith. In observation of the Steinway Centenary Celebration, Mr. Sevitzky

COVER

wn to many thousands of teachers and students of the keyboard throughout the country as the founder and president of the National Guild of Piano Teachers. The annual contests and other events held by this organization of large and growing membership, which enlist noted pianists as judges, have been a feature of American music life for a number of years. Dr. Allison, born in Warren, Tex., was graduated from Baylor University, from which he received the degrees A. B. and A. M., and later the degree Mus. D. from Southwestern Conservatory, Dallas. He studied piano with Rudolph Hoffman, Josef Evans, Percy Grainger, Ernest Hutcheson, Harold von Mickwitz, Walter Gilewicz and others. He was dean of music at Rusk College, 1918-19; instructor in piano at Baylor College for Women, 1921-3; dean of fine arts at Montezuma College, 1923-27; dean of music at Hardin-Simmons University, 1927-1934. Since 1934-5 he has been president of the NGPT, which he founded, and since 1945 of the American College Musicians. Dr. Allison was the founder of the Golden Rule Peace Movement and originator of the World Peace Programs on the radio in 1948. He is the founder and manager of the National Piano-Playing Auditions since 1929; the editor of The Guild Yearbook from 1936 to 1945 and the National Directory of Piano Teachers during the same period, as well as in 1943-1945 of the Student's Handbook of the NGPT. He is the author of Through the Years, and Our George; the managing editor of Piano Guild Notes since 1951, and a contributor to various music publications. His Open Letter to Guild Members appears in Musical Courier on the first of every month. Dr. Allison married Jessie Johnson in 1918, and they have two children.

Vol. CXLVII, No. 11
Whole No. 3272

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
July, 1953

(The MUSICAL COURIER is now available in microfilm)

National Association of Teachers of Singing, Inc.

(Founded in 1944)

The National Association of Teachers of Singing represents an organized endeavor to advance and protect, in a progressive manner, the ideals, interests and development of vocal art in all its phases.

This Association provides American vocal teachers with a forum where all matters pertaining to their weltare and advancement can be considered and acted upon, thus stimulating increased pedagogical skill and growing professional solidarity.

(Member of National Music Council)

ANNOUNCES

The 1953 N. A. T. S. Annual Summer Workshop

August 2-7
Ohio State University
Columbus, Ohio
Dale Gilliland, *Director*

August 3-8
Montana State University
Missoula, Montana
John Lester, *Director*

August 16-21
Appalachian State Teachers College
Boone, North Carolina
Virginia Wary Linney, *Director*

August 17-22
University of Colorado
Boulder, Colorado
Alexander Grant, *Director*

August 24-28
Augsburg College
Minneapolis, Minnesota
Roy Schuessler, *Director*

Curriculum — Includes anatomy, physiology, psychology, acoustics, speech, drama, television, stage, opera, as well as vocal clinics, vocal pedagogy, song interpretation, vocal repertory, general musicianship, terminology, coaching of vocal repertoire, history of vocal art, and other allied subjects.

Faculty — Will be made up of authorities in these various fields from within and without the membership of the Association.

All information concerning the N.A.T.S. Workshops (attendance, etc.) may be obtained by writing the Workshop General Director, Helen Steen Huls, 811 Fourth Avenue South, St. Cloud, Minnesota.

The Work-Shops implement the Vocal Education Program prepared by its committee on Vocal Education. The N.A.T.S. curricula governing the granting of degrees in Colleges and Universities have been adopted by a number of outstanding Schools. For this and other pertinent N.A.T.S. material write Bernard U. Taylor, 464 Riverside Drive, New York 27, N. Y., Chairman, N.A.T.S. Committee on Vocal Education.

Twenty-Three Local N.A.T.S. Chapters throughout the Country.

Local Study Groups functioning in accordance with the National Association Vocal Education program.

OFFICERS OF THE ASSOCIATION

President—Walter Allen Stults

First Vice-President—Carl Gutekunst
Second Vice-President—Helen Steen Huls
Third Vice-President—Alexander Grant
Fourth Vice-President—Burton Garlinghouse

Secretary—E. Clifford Torren
Treasurer—Arthur Gerry
Registrar—Grace Leslie
Past-President—Homer G. Mowe

musical
COURIER

IN THIS ISSUE

Lewisohn Stadium Series Begins 3
International Musical Exchanges 4
Florence Fete Stages War and Peace .. 5
Poulenc Opera at Brandeis Series 6
Spalding among Notables Who Pass ... 7
New Film Traces Life of Melba 8
Music Seasons in Rio and Mexico 10
The Dance Takes to Outdoors 11
Don Pedro, Mozart Potpourri, Scores .. 12
Chicago Outdoor Musical Events 22, 23
West Coast Concerts and News ..24, 25, 26
Bernice Frost on Summer Study 30
Up and Down Guild Keyboard 31

36th Stadium Season Launched

Postponed for a day because of inclement weather, the 36th season of concerts at the Lewisohn Stadium opened on June 23 with Leonard Bernstein conducting a memorable program before some 20,000. The weather was pleasantly cool, the acoustics of the public address system seemed much improved, the droning of occasional airplines was at a minimum, and the usual street noises were only dimly audible. The setting thus was propitious for an evening of inspired music-making. Lacking only was the usual welcoming speech by "Minnie" Gugghenheimer, who could not be present. But her daughter, Mrs. Sophie Untermeyer, brought her greetings and delivered an ardent plea for good attendance at the concerts.

Beethoven's Eroica Symphony opened the program. Mr. Bernstein gave it an incandescent interpretation of classic proportions. The orchestra "sang" beautifully and there was excellent tonal balance throughout. The success was shown in an ovation for the orchestra and the conductor.

The second half opened with a transparent and fanciful reading of Mendelssohn's Overture from the music to A Midsummer Night's Dream and closed with a masterly rendition of the same composer's Violin Concerto with Zino Francescatti as soloist. With a perfectly coordinated accompaniment by the orchestra, the famous French violinist gave a discourse of the work technically superb and interpretatively enchanting. Long applause was acknowledged with two encores for unaccompanied violin, Paganini's Caprice No. 13 and Kreisler's Scherzo-Recitative. H. W. L.

Sevitzky Commissions Works

Replacing Igor Stravinsky, who was ill, Fabien Sevitzky conducted a benefit concert in Orchestra Hall, Chicago, on May 28. Mr. Sevitzky, conductor of the Indianapolis Symphony Orchestra, leaves July 15 for Buenos Aires to conduct nine concerts with the State Radio and World Radio orchestras, two concerts in the Teatro Colon, and several in Montevideo. He will return in late September to prepare a pre-season concert by massed orchestras on the Fairgrounds, Indianapolis.

Mr. Sevitzky reports that there will be 20 replacements in his orchestra next season, including the posts of first flute, first oboe, first horn and the concertmaster, the latter to be filled by Eric Rosenblith. In observation of the Steinway Centenary Celebration, Mr. Sevitzky has commissioned works for piano and orchestra by Leo Sowerby, Nicolai Berezowsky, Henry Cowell and George McKay, all to be performed next season by the Indianapolis Symphony. A special Steinway Celebration Concert is scheduled for Jan. 2 and 3, with William Kapell as soloist.

AGMA Backs House Bill

The American Guild of Musical Artists, an AFL union, having jurisdiction over the fields of opera, concert and ballet, has announced its support, in principle, of the Bill, introduced in the House of Representatives by Congressman Charles R. Howell of New Jersey, which calls for the establishment of a Federal Arts Program and assistance through this program to Federal, state, local authorities and other cultural organizations in developing and maintaining a Federal Arts Program.

Hyman R. Faine, National Executive Secretary, stated that AGMA has urged Congressman Samuel K. McConnell, Jr., Chairman of the House Committee on Education and Labor, to whom this bill has been referred, to give prompt and careful consideration to this legislation. Mr. Faine declared that the American Fine Arts, "having shown tremendous development in the past, must receive Federal support and encouragement in order to maintain its present high level as well as to further increase the opportunities for American artists and arts. The United States," he stated, "already the leader of the world in technology and scientific developments, has, with proper encouragement and assistance, the potentialities to become the leader in the cultural and fine arts as well." AGMA will seek an opportunity to testify when the hearings on this Bill are held.

$1,000 for "Tranquil" Music

A $1,000 Benjamin Award for Tranquil Music has been announced by Alexander Hilsberg, music director of the New Orleans Philharmonic-Symphony Society. The award will be made annually to a composer resident in the U. S. or Canada; this year's contest closes on Oct. 31. The work should be "reposeful" in character, in one movement not exceeding 10 minutes in length, in any form, but not including piano or choral parts, and preferably scored for two each of flutes, oboes, clarinets, bassoons, four French horns, and tympani, percussion (with definite pitch), strings, harp and celesta. Conductor's score should be sent postpaid to the New Orleans Philharmonic-Symphony Society, 605 Canal St., New Orleans, La., with $3 for handling. The judges include Olin Downes, chairman; Jean Paul Morel, and Helen Gunderson, professor of composition, Louisiana State University School of Music.

—Cartoon by Farlow

"Don't look so glum, John! You can't shirk culture just because it's summertime."

Walton at Hollywood Bowl

The Hollywood Bowl Association states that the visit of Sir William Walton, British composer, to the United States this summer is being made at its invitation and that the idea was originated by this group as long ago as Jan. 27, 1953. Sir William will conduct a program of his works as guest conductor there with the Los Angeles Philharmonic Orchestra on Aug. 13 next. Soloists will be Shibley Boyes, pianist, in his Sinfonia Concertante, Leonard Morgenthaler, bass-baritone, and the Roger Wagner Augmented Chorus in Belshazzar's Feast. The program also includes the Façade Suite and the local premiere of his new Coronation March, Orb and Sceptre.

ON THE COVER

Irl Allison is known to many thousands of teachers and students of the keyboard throughout the country as the founder and president of the National Guild of Piano Teachers. The annual contests and other events held by this organization of large and growing membership, which enlist noted pianists as judges, have been a feature of American music life for a number of years. Dr. Allison, born in Warren, Tex., was graduated from Baylor University, from which he received the degrees A. B. and A. M., and later the degree Mus. D. from Southwestern Conservatory, Dallas. He studied piano with Rudolph Hoffman, Josef Evans, Percy Grainger, Ernest Hutcheson, Harold von Mickwitz, Walter Gilewicz and others. He was dean of music at Rusk College, 1918-19; instructor in piano at Baylor College for Women, 1921-3; dean of fine arts at Montezuma College, 1923-27; dean of music at Hardin-Simmons University, 1927-1934. Since 1934-5 he has been president of the NGPT, which he founded, and since 1945 of the American College Musicians. Dr. Allison was the founder of the Golden Rule Peace Movement and originator of the World Peace Programs on the radio in 1948. He is the founder and manager of the National Piano-Playing Auditions since 1929; the editor of The Guild Yearbook from 1936 to 1945 and the National Directory of Piano Teachers during the same period, as well as in 1943-1945 of the Student's Handbook of the NGPT. He is the author of Through the Years, and Our George; the managing editor of Piano Guild Notes since 1951, and a contributor to various music publications. His Open Letter to Guild Members appears in Musical Courier on the first of every month. Dr. Allison married Jessie Johnson in 1918, and they have two children.

Vol. CXLVII, No. 11
Whole No. 3272

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
July, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

International Musical Exchanges

By Russell Kerr

ONE of the results of the Second World War—which brought about so great a shift of persons into new territories with a rapidity hitherto unknown—was a legacy of exchanges of personnel in the arts and sciences between various countries. In the years since that time, a number of nations have been sending musical artists, teachers and students back and forth on reciprocal arrangements.

It is notable that European orchestras and opera companies have speeded up their international touring. For example, the Vienna Opera and Philharmonic visit other countries during several months of each year; the same is true of the Berlin Philharmonic. Several London orchestras have also appeared on the Continent, while those of Paris at times journey across the channel. The rich festival season each spring and summer adds greatly to the opportunities for exchange of artists and groups. Foreign orchestras visiting the U.S. in late years included the London Philharmonic, Danish Radio Symphony, Israel Philharmonic and the French Orchestre National.

Governmental exchange of courtesy, creation of reciprocal good-will, result in many guest tours. In cases where money cannot be sent out of one country into another because of the danger of unsettling delicate trade balances, indebtedness is sometimes repaid by artistic services, though this consideration does not always influence tours.

BEGINNING with the larger governmental agencies, the International Information Administration of the Department of State sponsored in one year the exchange of 8,000 persons between the U.S. and 72 other countries. Those sent abroad were in many fields, and their tasks were to teach, lecture, do research, observe or consult in other countries. The same organization encourages and assists, in ways other than financial, about 500 organizations and foreign governments in the exchange of another 8,000 in similar activities. Its work originated in 1938 with several hundreds of exchanges with other American Republics. The aim is "to encourage a spirit of unity and strength among the free people of the world, to create a better understanding of the United States, and to expose the lies of Communist propaganda," according to a recent bulletin issued by the IIA.

The United States Government is offering six types of education-exchange grants, respectively for study, teaching, lecturing, research, observation and consultation, and in-service training. The majority awarded are for study, and the recipients are mostly graduate students or outstanding young professional persons, who are sent to carry on graduate work in higher institutions of learning. Candidates are chosen on the basis of ability to promote the objectives of the program through the project for which they receive a grant. Most are awarded by competitions (but American veterans whose qualifications are as good as the others will receive a certain preference) and are usually for one academic year. The recipient must have a bachelor's degree or its equivalent.

Those who wish to do graduate study may apply either under the Fulbright Act or under the (Buenos Aires) Convention for the Promotion of Inter-American Cultural Relations. Those enrolled in an American college or university may consult the Fulbright adviser on their campus, and those not so enrolled may get in touch with the Institute of International Education, 1 East 67th St., New York 21. Applicants under the Buenos Aires Convention also may address the Institute of International Education.

UNESCO publishes a handbook, Study Abroad, which gives detailed information concerning its program of exchanges between various countries. (Address UN Headquarters, New York.)

An exchange program has been carried on between the United States and other countries since 1945 under this organization. The musicians coming to the U.S. include: 1949, Ivar Benum (Norway), Antonio Buenaventura (Philippines), Henri Geraedts (Holland), Francisco C. Lange (Uruguay), Sven Enguld (Finland), Magne Elvestrand (Norway), Torleiv Nedberg (Norway), Myriam Quersin (Belgium), Hans Schneeberger (Switzerland); 1950, Huldrych Hoch (Switzerland), Peter Lafite (Austria); 1951, Jurrian Andriessen (Holland); 1952, Margaret McTaggart (Canada), Yehoshua Lakner (Israel). In 1953, Andres Briner (Switzerland) visited the U.S. In 1951-3, Dr. Walter L. Bethel of the U.S. has served as a lecturer in music education in Japan. Gottfried von Einem, Austrian composer, came here this year under State Department sponsorship.

THE Fulbright Act has taken a large number of our musicians, artists, teachers and scientists to other countries. As originally enacted by the 79th Congress, it provided "that some of the foreign currencies owed to the United States as a result of surplus-property sales abroad may be used to finance exchanges between the United States and certain foreign countries for study, teaching, lecturing or advanced research." The Fulbright Act was amended by the 82nd Congress, in the Mutual Security Act of 1952, so that use might be made of any foreign currencies "held or available for expenditure by the United States or any agency thereof . . . and not required by law or agreement . . . to be expended or used for any other purpose." These awards are available for study or research in Australia, Austria, Belgium and Luxembourg, Burma, Ceylon, Denmark, Egypt, Finland, France, Germany, Greece, India, Iran, Italy, Japan, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Sweden, Thailand, Turkey, the United Kingdom, and the Union of South Africa.

Students wishing to come to the United States from any of these countries on a Fulbright or other grant should address the United States Educational Foundation, at the American Embassy or Legation in their nation, or the regional or central exchanges of the U. S. High Commissioner in Germany. For other fellowships here, the Embassy may also be approached.

Most of the grants to foreigners are awarded on a graduate level, though special undergraduate and teen-age grants are given to Germans and Austrians. Fulbright scholarships to attend American-sponsored schools abroad are provided for nationals of Austria, Egypt, Greece, Italy, Japan, Thailand, and Turkey. All awards run for one academic year.

A Fulbright scholarship provides only the student's international transportation, and his expenses in the U.S. must be paid from some other source, such as a private scholarship, or in some cases full or partial assistance from other U.S. Government funds. A grant to a person from a country not participating in the Fulbright program may include travel, maintenance, tuition, and certain incidental expenses, depending on how much aid he can get from other sources. Grants for teaching in the U.S. have been worked out only with the European countries taking part in the Fulbright program, and with Australia and New Zealand. A teacher grant for study and observation may include both international travel and necessary expenses in this country, and such awards are *not* limited to countries taking part in the Fulbright program.

The candidate must be a citizen of the country from which he applies, must have an adequate knowledge of English, must have taught for three continuous years on a full-time basis, and should preferably be between the ages of 25 and 40, and indicate an intention of staying in the field of education.

The same general qualifications apply to those wishing to do musical research. In training grants, there are three types of awards. In the first, the U. S. Government pays all expenses and furnishes the training; in the second, only the training facilities; and in the third, part of the training expenses and provides training. The second type is available to any citizen of another country, but the first and third at present only to citizens of Finland.

TO be sure, international exchanges exist on many bases, sponsored by public and private foundations. The Rhodes Scholarships have been functioning for many years. More recently we have had awards by the Ford Foundation, Les Jeunesses Musicales, in reciprocal arrangement with the National Music League; new scholarships for study in Paris are being given by Reid Hall, Inc. The American Academy in Rome for some 30 years has awarded an annual fellowship to young American composers, and the Wooley Foundation Scholarships in 1953-4 went to two American college graduates, single and under 35, for study of art and music in Paris under auspices of U. S. House, Cité Universitaire.

These and other awards are serving to acquaint foreign countries with the arts and sciences of the United States, and are opening to our young artists and educators the rich cultural fields existing in other lands.

War and Peace Staged At Florence Festival

By Gisella Selden-Goth

SCENE FROM ACT II OF PROKOFIEFF'S OPERA, WAR AND PEACE, as staged at the Florentine Maggio Musicale.

FLORENCE.—The most ambitious project of this year's Maggio Musicale was the production of Serge Prokofieff's full-length opera War and Peace. It was a well advertised major event, the "Western World premiere," and the first time the huge work had slipped out from behind the Iron Curtain, where it is reported to have an assigned place in the "People's Repertory." Florence is proud of having accomplished this task, which, of course, did not lack some political flavor. . . .

While preparations for the Florence staging were in full swing, the death of the composer was announced. Thus, the production acquired still more significance as a tribute to the memory of one of the most gifted musicians of our century.

Those who had expected the revelation of a masterpiece, a new milestone in the operatic production of our time, were disappointed. So were those that came just to hear another important, mature work of a composer who had enriched our musical heritage with many a valuable opus—to mention only The Love for the Three Oranges, the Classical Symphony, the Piano and Violin Concertos, and the charming Peter and the Wolf.

Various Versions of Work

Some confusing impressions have been spread as to the different versions of this opera. The one heard here—the second—is an abridged edition of the first, which in Moscow required two nights for the performance of its six acts and twenty scenes. A third revision was prepared not so long ago according to the Soviet doctrine which imposes on its artistic subjects submission to its decrees. This last version has been announced for production in Moscow next winter, and according to report will be heard also at La Scala in Milan, which thus would obviate the blow inflicted on its prestige by the Maggio premiere by producing a still more sensational one!

Even the greatly shortened version heard here seemed of considerable length. This is mainly because the libretto neglects the most primitive requirements for a good operatic text. It requires courage, in any case, to distill from Tolstoy's immortal novel of more than 1,000 pages certain single scenes which at the very least contain some sort of continuity and dramatic suspense. The librettists, Myra Mendelson and the composer himself, certainly did not prove adequate to the task.

"Burning the Earth" Musically

The book consists of two parts. The first contains a single long act of six scenes, portraying the pre-war era of "peace." Each of these presents a fleeting episode from the lives and loves of characters in the society at the beginning of the 19th century—episodes which as a whole have little connection, and little of the novel's gigantic conception. Among the most effective scenes are the love duet between Andrey and Natasha, and the highly dramatic one between Natasha and Maria, following Anatole's frustrated abduction of Natasha.

Some of the characters do not reappear in the two following shorter acts. These depict the war, the people's courage and abnegation, and how the "burnt earth" policy worked out, thanks to this self-sacrificing spirit.

There are a lot of marching troop scenes, guns fired, hymns sung. When at the end General Kutuzov appears on a white stallion, we know that Russia *victrix* held her own at the Berezina as well as, somewhat later, at the Oder and the Neisse.

Quality of the Music

The music which accompanies all these spectacular happenings is at times unworthy of Prokofieff, as we have known him in the past. The love affairs of Princes and Countesses give opportunity for warmly lyrical melodies and *leitmotifs* which, though orchestrated with more skill, occasionally call forth reminiscences of Broadway musicals. They succeed in sounding popular and in being easily remembered. The same goes for some light dance and waltz music of Tchaikovskyan vein, and for the mightily conceived choruses of the mass scenes, which glorify the spirit of advancing, victorious armies. Prokofieff, of course, knows how to write simple, tonal four-part choruses that sound well and would be effective in a concert. Some of the music suggests vivid descriptive powers, but as to the choral pages, one does not have to compare them with those of a really great Russian work featuring the chorus—Boris Godounoff—in order to find the content often insipid and vulgar.

Cast and Conducting

The production was conducted by Artur Rodzinski, who had done his very best to make this excursion into Slavic realms a successful one. But even his most devoted leadership could not instill distinction into the score as a whole. He was ably assisted by Andrea Morosini, who had coached the complicated choruses, and Tatjana Pavlova, the stage director. The cast numbered 41 with name roles, but owing to the fact that the single characters have not been provided with individual profiles, neither of the dramatic nor the musical kind, it is difficult to mention many outstanding features. The singing as a whole was of a high quality, and the beautiful voices provided the most genuine enjoyment of the evening. Rosanna Carteri as Natasha, Italo Tajo as Rostov, and Ettore Bastianini in the role of Andrea Bolkonski (whose death scene, movingly sung and acted, is one of the few highlights of the opera) deserve to be named. Others in the cast were Fedora Barbieri, Franco Corelli, Ranato Capecchi, Fernando Corena and Mirti Picchi.

Settings and costumes by Gregorio Sciltian gave a vivid picture of old Russia. The excellent preparation of the work and the finales, all of which are built up with great routine skill, were largely responsible for the considerable success. There were many curtain calls and much applause for everybody, continuing until late at night. . . . After which this reviewer went home and began to read Tolstoy's novel.

Verdi's Aroldo Proves Feeble

The two final productions were of Verdi works, revealing the worst and some of the best of that composer. The low point was his Aroldo, composed in 1850 under the title of Stiffelio, and rewritten seven years later under the prsent name. The work will return to oblivion, deservedly. The romantic and obscure subject has a weak libretto by Scribe; though the score contains some beautiful arias and masterly ensembles, it as a whole lacks dramatic force. The excellent performance was led by Tullio Serafin, and despite the uninteresting subject, had quite a success. The stage direction of Herbert Graf in vain attempted to endow the insipid crusader action with animation. A good cast, with Ginno Pinno in the title role, Antonietta Stella, a young, promising soprano as Mina, and Aldo Protti, one of the most intelligent Italian baritones as Egberto, was much applauded.

La Forza Del Destino as led by Dimitri Mitropoulos had a delirious reception. He gave the wonderful score a reading that in intensity and mastery surpassed anything heard here in this sphere for a long time. Old habitues discovered a "new" Verdi. A spectacular cast had been assembled from the best singers available. Renata Tebaldi was a Leonora marked by great beauty of voice and mastery of bel canto; Aldo Protti as Don Carlo seconded her perfectly, while Mario Del Monaco as Don Alvaro was also notable. Fedora Barbieri was a brilliant Preziosilla, and Cesare Siepi a distinguished Guardiano. G. W. Pabst, the noted film director, originally was to stage the work, which he considered purely human and timeless, in a contemporary setting. But so much protest was aroused that he had to revise the original conception into one which showed care but was not too original. The suggestive scenic designs by Franco Lolli still surpassed the usual ones for Verdi.

Following five hearings of this work, Mitropoulos also led a symphony concert with Arturo Benedetti Michelangeli as soloist, the program offering works of Brahms, Mozart and Liszt. The orchestral portions made a real sensation.

BRANDEIS FESTIVAL INCLUDES U. S. BOW OF POULENC OPERA

By Henry W. Levinger

WALTHAM, MASS.—The second Festival of the Creative Arts presented by Brandeis University and the Friends of the School of Creative Arts, under the direction of Leonard Bernstein, from June 10 to 14, had as its slogan "The Comic Spirit."

While last year's festival was almost entirely devoted to music, this year's program offered only two programs in this field. Decidedly, it was the closing performance, the first presentation in America of Francis Poulenc's opera, Les Mamelles de Tiresias, by the Lemonade Opera Company that was the chief news event.

Given in a witty and happy English version by Robert Goss and with stage direction by Max Leavitt, regular director of the Lemonade Company from New York, it was conducted by Bernstein with marked sense of the theatre. The effect was aided by enchanting choreography by Mattlyn Gavers, which caught the satire of the action to perfection, and a delightful scenic setting by Raoul Pené du Bois. As thus presented, it was revealed as a witty, masterfully written, and melodic score.

Controversial Libretto

Guillaume Apollinaire's libretto has been a subject for controversy ever since the work's premiere at the Paris Opéra-Comique about six years ago. Some thought that its satire and general content were daring for the sacred precincts of that opera house. But on a stage that presents Offenbach's travesties Poulenc's short musico-dramatic work certainly is not out of place.

It is a farcical story about a woman who decides to become a man, being tired of the conventional duties of the housewife and mother. She achieves this change even in its physical aspects through a "miracle," and becomes authentically masculine, even attaining a generalship in the army. By the same wonder, her husband becomes a woman and succeeds in giving birth to scores of babies!

Among these offspring, one—by another mystic force in his infancy—learns early about the facts of life and acts upon that knowledge precociously. Attired in a baby cap, he tells scandalous news about personages in society and even runs to the newspapers to report them in a hilarious episode. There is a happy ending, in which all of the protagonists take their old forms, and all is well that ends well.

As usual in surrealistic stories, there are scenes completely unrelated to the subject matter. For example, there is the episode about two intimate friends, alienated because one of them won the other's complete fortune in gambling. Rather than spoil their fine friendship, they shoot one another in a pistol duel —to come alive again at the close of the opera and join in the happy finale. There is a great deal of other banter and enjoyable nonsense, also some invigorating dances.

Music of Satirical Lightness

The music abounds in beautiful melodic ideas, is gay and light like an Offenbach score, and is orchestrated with the hand of a master, with infinite resource in coloring. The orchestra, drawn from the Boston Pops, did itself proud in its playing of the work.

The cast was headed by Phyllis Curtin in the chief role of Therese. She sang exquisitely and acted with great abandon. Her vocal delivery was of considerable beauty and excellently controlled. As her husband, Robert Goss showed vocal and histrionic charm; especially notable was his clear diction. Of the other singers, James McCracken as the Prologue and as Lacouf, one of the selfless friends, and Lloyd Harris as Presto, his alter ego, offered excellent characterizations. Ruth Kobart as a Newspaper Woman gave a hilariously funny impersonation. Paul Franke as a Journalist and Lewis Brooks as the Gendarme shared deserved plaudits. John Anderson as the Precocious Baby, stopped the show with his scene. There were deserved ovations for all the participants at the close.

Gould's Tap Dance Concerto

The opera was preceded by a performance of Morton Gould's Concerto for Tap Dancer and Orchestra, with Danny Daniels as the superb soloist, showing musical finesse, and Bernstein providing an inspired accompaniment. The work, first given in Rochester last November, represents a novel integration of tap dancing into a musical score. Its four movements, Toccata, Pantomime, Menuet and Rondo, were choreographed by Mr. Daniels with an awareness of its expressive potentialities which made listening to the score a musical pleasure. He won an enthusiastic ovation.

Serva Padrona Sung

A quite different operatic creation closed the first evening of the festival devoted to The Comic Performer and a Survey of Comic Techniques. In the latter symposium, Fred Allen and S. J. Perelman served as moderators, and Jack Gilford, Arthur Kober, Alice Pearce and Irwin Corey exhibited their comic art. The opera chosen was Pergolesi's La Serva Padrona. While the presentation of the Poulenc opera was strictly professional, this short 18th century classic was assigned to students of Brandeis University. The cast included Ramon Gilbert as Dr. Pandolfo, Sylvia Scholnik as Zerbina, and Mark Samuels as the mute Servant. Irving Fine, professor of music at the University, conducted. Elliot Silverstein was the stage director. The set was designed by Ariel Ballif, the costumes by Albert Hurwitz.

The festival also included, on the second night, the world premiere of Louis Kronenberger's comedy The International Set, staged as a dramatic reading. Produced by Thomas Hammond and directed by Eric Bentley, the stellar cost included Edna Best, Philip Bourneuf, Romney Brent, Tom Helmore, Francis Compton, Mildred Dunnock, Mildred Natwick, Ian Keith, and Felicia Montealegre. The evening was a virtuoso exhibition by the actors, who were warmly received.

A symposium on the Cultural Significance and Artistic Qualities of the Comic Strip was another feature, with F. Wyler Sypher of Simmons College as moderator and with Al Capp and Milton Coniff as the cartoonists involved, and John Griffin (Boston Post editor-in-chief) and William Mullins (Boston Herald political editor). Classic comic film sequences were shown with comments by Richard Griffith, of the New York Museum of Modern Art. Readings of Comic poetry were introduced by Ludwig Lewisohn, a Brandeis professor, and the symposium on the subject moderated by Louis Untermeyer, poet, with Ernest Hooton, Newman Levy and David McCord as participants. A striking art exhibit, Three Centuries of the Comic Spirit, ranging from Tiepolo through Toulouse-Lautrec and Daumier to Calder and Shahn, was another feature; also a one-man exhibit of drawings and paintings by Saul Steinberg, and one of Fernand Leger color lithographs titled Le Cirque—all arranged by Mitchell Siporin, artist-in-residence at Brandeis.

SUSAN REED, American folk-singer, with the Marquis of Donegall, studying London Records' Coronation Cavalcade in the Lower Plaza of Rockefeller Center. They are looking at a two-third scale replica of the Royal State Coach which carried Queen Elizabeth II to and from Westminster Abbey.

NFMC Makes Four Awards

Morey Ritt, 16, pianist, of Forest Hills, N. Y., has been awarded the 1953 Stillman Kelley Scholarship of the National Federation of Music Clubs. She is a junior in the High School of Performing Arts of New York City, and has been a pupil of Nadia Reisenberg since the age of eight and a half. She previously won the Junior Piano Concerto Contest of the Music Education League, which brought an appearance at Town Hall with the Little Orchestra Society.

Three young musicians are attending the National Music Camp at Interlochen, Mich., this summer on scholarships awarded by the NFMC. They are Ann Millicent Wilderoe, 15, Des Plaines, Ill., Bruce Protzman, 16, of Milwaukee, both pianists; and Charles Leslie Scott III, 16, of Nashville, Tenn., a clarinetist. It was announced that the Federation will build a $3,000 Student Lodge at the National Music Camp.

Albert Spalding Among Notables Lost to Music

ALBERT SPALDING

ALBERT SPALDING, 64, eminent violinist, died at his New York residence of a cerebral hemorrhage on May 26. He collapsed when about to go to dinner with his wife and passed away within five minutes. His last concert appearance was on June 20, 1950, at the Lewisohn Stadium in New York, playing the Beethoven Concerto under Efrem Kurtz.

Born in Chicago, Aug. 15, 1888, Mr. Spalding was one of the first American violinists to win world prominence. He was the son of J. Walter Spalding, member of a firm of well-known sports manufacturers, and Marie Boardman Spalding, who had a salon in Florence where many musicians appeared. At seven he asked for a violin and soon thereafter was given lessons on a small instrument. Later he entered the Bologna Conservatory, where he received a diploma at 14. His formal debut was made at a concert in Paris in 1905, when he was 17. The same season he appeared in a large benefit program there with Patti. Mr. Spalding's American debut occurred in Carnegie Hall on Nov. 8, 1908, with the New York Symphony led by Walter Damrosch. After his successful introduction here, he toured frequently in America and Europe, appearing with leading orchestras. He was chosen with John Powell, pianist, to alternate as soloist on the tour made by the New York Symphony in Europe under Damrosch in 1920, the first by an American symphony orchestra abroad.

When the U. S. entered World War I, Spalding cancelled some $35,000 worth of concert engagements and enlisted in the Army Aviation Corps. Commissioned as a lieutenant, he served as adjutant to Major Fiorello H. La Guardia (later Mayor of New York), in Italy. He also served in World War II in the psychological warfare branch of the Allied forces in that country. Mr. Spalding appeared in radio, including a series as "emcee" and violinist on a national program, beginning in 1940. He wrote an autobiography, Rise to Follow, published in 1943, and a novel, A Fiddle, a Sword and a Lady, which appeared last March. In recent years he had devoted some of his time to teaching at Boston University College of Music and elsewhere. As a composer, he produced two concertos and many other works for his instrument, also chamber music, piano pieces, songs and transcriptions. Mr. Spalding was the first American violinist to appear at the series of the Société des Concerts du Conservatoire in Paris, and the first American to serve on the jury awarding its violin prize to graduates. He was a Chevalier of the Legion of Honor, and held the Cross of the Crown of Italy. Surviving are his wife, the former Mary Vanderhof Pyle; his mother, and a brother, H. Boardman Spalding.

ERIC DELAMARTER, 73, associate conductor of the Chicago Symphony from 1918 to 1936, died in Orlando, Fla., on May 17. After study with Middleschulte, Guilmant and Widor, he was organist and choral director in Chicago churches for some years. Mr. DeLamarter was also well known as a composer of a suite for orchestra, The Betrothal; four symphonies, organ concerti and other works. He was director of the Chicago Musical Art Society in 1911, succeeding Frederick Stock. He had also served as music critic of the Chicago Record-Herald and Tribune and conducted the Chicago Civic Orchestra, the Fort Wayne and Austin, Tex., Symphonies.

HERMANN JADLOWKER, 76, who was a leading tenor of the Metropolitan Opera from 1910 to 1913, died in Tel-Aviv on May 13. He sang also in Berlin, Cologne, Vienna and other cities and held the title of Royal Kammersaenger. He returned to Riga, his birthplace, in 1929, and taught in the Conservatory. He had lived in Tel-Aviv for the last decade and a half.

FREDERIC HORWITZ, 65, European concert manager, died in Paris on May 7. He was born in Berlin, and began his career as manager in Munich in 1916. In 1924, he located in Berlin, and opened a Paris office in 1933. He managed many notable artists, including Flagstad, Artur Rubinstein and Isaac Stern in their European appearances. His business is being carried on by his son, Michael Rainer.

AUDREY MILDMAY CHRISTIE, 52, former operatic soprano, and wife of John Christie, with whom she founded the Glyndebourne Opera Festivals, at their estate in Sussex, and took part in many Mozart productions, died on May 31, according to a London dispatch. Miss Mildmay before her marriage sang with the Carl Rosa Opera Company and toured the U. S. and Canada in The Beggar's Opera in 1927-8. She also was credited with conceiving with her husband the idea of the Edinburgh Music Festival. She leaves also a son and a daughter.

GRACE LEEDS DARNELL, teacher of voice, piano and organ, and director of choruses, died in Phillipsburg, N. J., on June 3. For 15 years she was organist and choral director at St. Mary's Manhattanville, P. E. Church in New York, and had conducted choir festivals in Riverside and St. Thomas' Churches there. During the New York World's Fair, Miss Darnell was director of the junior choir of the Women's Federation of Music Clubs. A brother, Dr. Samuel L. Darnell, of Easton, Pa., survives.

ROBERT E. HUNTINGTON TERRY, 86, composer and organist, died in Yonkers, N. Y., on May 31. Born in Hudson, N. Y., he studied with Scharwenka, Wenzel Rabach and Dudley Buck. He served from 1912 to 1952 as organist and choirmaster of St. Andrew's Memorial P. E. Church in Yonkers. He had also been organist in New York at St. Chrysotom Chapel, the Church of the Transfiguration and Church of the Redeemer. Mr. Terry, whose compositions for voice and piano were numerous, was a member of the AGO, ASCAP, and Songwriters Protective Society. A brother survives.

FERNANDA DORIA, former concert and opera singer, died in Washington, D. C., May 20. Miss Doria had been living in Washington for the last eight years and teaching in the vocal department of Western Maryland College. She was a native of San Francisco and had sung contralto stellar roles with the Philadelphia and Chicago Opera Companies and in Europe until about 20 years ago, after which she appeared in recital and concert in 46 states. She was one of the first to be featured on the Chicago Civic Opera broadcasts and also sang on the American Radiator Hour radio show.

Miss Doria studied German Lieder in Berlin and French and Italian opera roles in Paris and Milan. An aunt, Miss Katherine Pratt, survives.

FLORENCE B. PRICE, composer, pianist and organist, died in a Chicago hospital after a brief illness on June 3. The daughter of the late Dr. James H. Smith and Florence Gulliver Smith, she was an honor graduate of the New England Conservatory of Music. Mrs. Smith was married to Thomas J. Price, attorney, who died 11 years ago. She was the composer of a wide variety of works, including piano and violin concertos, works for orchestra, organ, piano, chamber music, songs and choruses. Some of her scores were performed by the Chicago Symphony Orchestra under the late Frederick Stock and by the U. S. Marine Band. She was a member of the Chicago Club of Women Organists, ASCAP, NAACC, American Composers Alliance, Musicians Club of Women, and National Guild of Composers. She recently appeared over WGN-TV with members of the Chicago Symphony. Surviving are two daughters, Florence and Edith, of Pasadena, Cal.

NORMAN NAIRN, 70, music and art editor of the Rochester (N. Y.) Democrat and Chronicle, died in that city on May 23. He was a director of the Plainfield (N. J.) Choral Club and Concert Society during his residence there for some years. Since 1943 he had been associated with the Eastman School of Music. He formerly headed the Western New York chapter of the American Guild of Organists. He had contributed articles to the Musical Courier. Surviving are his widow and two brothers.

ANDRÉ BENOIST, 74, pianist, who had been accompanist for noted artists, died in a nursing home at Middletown, N. J., on June 19. Born in Paris, he studied at the Conservatoire there with Pugno and Saint-Saens. He had lived in this country for many years. Among the artists for whom he played were Nordica, Tetrazzini, Casals, Kreisler, Heifetz, and from 1914 for Albert Spalding. He had been decorated with the French Legion of Honor, was a member of The Bohemians and The Friars.

ENNIS DAVIS, 50, educational director of the Fred Waring Organization at Shawnee-on-Delaware, Pa., died at East Stroudsburg in that state on May 8. He was editor of the Music Journal Magazine, dean of the Fred Waring Choral Workshop, and author of the book, More Than a Pitch Pipe. Surviving are his widow, his mother and grandmother.

HARRY DUBBS, 42, violinist, a member of the Boston Symphony Orchestra for 14 years, and conductor of the Boston Symphonette, died in a hospital in Boston on June 20. He was a faculty member of Boston University College of Music. Surviving are his wife, his parents and a sister.

Melba, Musical Film, Shows Diva's Rise

The new musico-biographical filming of the life and triumphs of Dame Nellie Melba, featuring Patrice Munsel as the great singer, opened on June 24 at the Capitol Theatre, presented by Horizon Pictures, produced by S. P. Eagle, and released through United Artists. The picture is gorgeous with Technicolor, replete with scenes from the European opera houses of the late nineteenth and early twentieth centuries, and, besides the diva, has among the principals such real-life figures as Queen Victoria, Mathilde Marchesi and Oscar Hammerstein. There are glimpses of the glamor of pre-World War I Paris, Monte Carlo, Czarist Russia, and England. Sophie Harris (dress designer) and Beatrice Dawson (designer of operatic costumes) had a field day with the luxurious period apparel. Muir Mathieson is the musical director—a stupendous job of research is indicated—and members of the orchestra and chorus of the Covent Garden Opera participate, as well as dancers from the Sadler's Wells Ballet, with Violetta Elvin, prima ballerina, and Pauline Grant, choreographer. Lewis Milestone is the picture's director.

Miss Munsel in the title role is ornamental and dramatically appealing. A good deal more streamlined as to figure than the original of the character, she carries the part with aplomb, and gives excellent account of the singing, which takes up a generous portion of the film.

As for the story, adapted by Harry Kurnitz, we first see Melba received by Queen Victoria (Dame Sybil Thorndike). She sings a folk song, which takes her back in memory to her youth, and the scene dissolves into Nellie Mitchell riding herd on cattle in the Australian hinterlands, singing that same folk song.

From here on, the flashback continues. Nellie's family raise funds to send her to Paris to study, a step which so enrages Charles Armstrong (John McCallum), her fiancé, that he stalks out of the church when Nellie is the subject of prayers by the congregation.

She goes to Paris, where she meets Eric Walton (John Justin), a young Englishman. Impressed with her voice as well as with Nellie herself, he joins in a plot to bring her to the notice of Mathilde Marchesi (Martita Hunt), who is living in retirement and takes no pupils. After a harrowing series of events in which Nellie becomes a maid-companion to the aged diva, angers her mistress and is almost thrown out of the house, Marchesi relents and agrees to train her. Miss Hunt's portrayal of the frail, irascible autocrat is one of the high points of the picture.

Bows at La Monnaie

Comes the debut, arranged on a dare at the Théâtre de la Monnaie in Brussels without Marchesi's knowledge. Nellie, taking the name of Melba (after Melbourne, Australia) for the first time, gains a resounding success as Gilda in Rigoletto. In a panic for fear Marchesi will discover all and sever relations, Nellie goes for her lesson, only to find that her teacher already knows her bold action, and not only approves but has arranged for her introduction at Covent Garden in London.

Marchesi, encouraging the neophyte before this venture, brings one of the most effective sequences of the picture. She tells Nellie to consider herself as in company with the great ones who have

MELBA PRESENTED TO QUEEN VICTORIA . . . The famous soprano, portrayed by Patrice Munsel, in the Red Drawing Room at Buckingham Palace. The sovereign is enacted by Dame Sybil Thorndike in a sequence which opens and closes the film.

sung in Covent Garden, and dream scenes are thrown on the screen—Grisi singing Norma, Patti in La Sonnambula, and other storied opera and ballet triumphs.

The Covent Garden debut, as Lucia, is an immense success, involving the picture's longest all-musical interlude (the Mad Scene). Nellie acquires a new suitor in London, Cesar Carlton (Alec Clunes), owner of the Carlton Hotel, and he and Eric are her shadows as she goes from opera house to opera house and triumph to triumph However, after a lapse of we don't know how long a time, their hopes are brought low when her childhood sweetheart, Charles Armstrong, turns up, having apparently repented of his earlier wrath, and also having acquired a vast Australian fortune. In their love scene, she sings to him The Melba Waltz, an original song by Mischa Spoliansky.

Finale Shows Victoria Sympathetic

Married to Charles, Nellie goes on with her career in Monte Carlo, Italy, Russia. Scenes flash on and off the screen of Faust, La Fille du Régiment, Barber of Seville, Traviata, Boheme, Romeo and Juliet and so on. But heartbreak is in store. Charles cannot adjust himself to the role of "Mr. Melba," and so he arranges to return to Australia, where he does not even ask Nellie to accompany him, since he realizes that she is a world figure and belongs to her public. Nellie goes to New York to sing for Oscar Hammerstein (Robert Morley).

The picture ends with a return to the Buckingham Palace scene and the aged Queen Victoria, who thanks Mme. Melba for her singing, and adds that, as Queen, she has for years been dedicated to duty only. Melba, remembering Charles, reveals that she, too, has given up private happiness.

M. L. S.

Taubman Accompanies Notables

Leo Taubman, during the past season, has been accompanist to four Metropolitan Opera singers—Cesare Siepi in ten concerts, George London in seven, Richard Tucker in five, and Set Svanholm in six concerts. He also was at the piano three times for the Metropolitan's new baritone Theodore Uppman, in 15 concerts for David Poleri, tenor of the New York City Opera, and for several engagements of Regina Resnik of the Metropolitan.

THE CIVIC ORCHESTRA

GEORGE SCHICK, *CONDUCTOR*

A School for the Development of Symphony Players

Maintained by

THE CHICAGO SYMPHONY ORCHESTRA

35th season of thirty weeks opens in October

SCHOLARSHIPS Available for Talented Students

For information address

George A. Kuyper, *Manager*
650 Orchestra Hall
Chicago 4, Illinois

Chamber Music Fete Held For Connecticut Youth

HARTFORD, CONN.—A Connecticut Youth Chamber Music Festival was held in Hartford on May 11 and 12 under the sponsorship of the Music At Home Concert Series and in cooperation with the State Department of Education. The Festival was produced to encourage participation in ensemble playing among school age youth in the belief that a vital musical culture can be developed through the widespread practice of amateur chamber music performance in the home.

The main feature of the two-day Festival was a competition for Chamber Music groups on May 11, open to all public school age groups including parochial and private schools. The winners received special awards, a light-weight aluminum music stand, and all participants received a souvenir mute. Judges for the competition auditions were: Leon Barzin, Luigi Silva, George Bornoff and Paul Doktor. Special awards were also given to the schools or school systems which had shown significant activity in the promotion of chamber music. These awards, several complete violin outfits donated by Rembert Wurlitzer, were awarded to the public school systems of Hampton, New Britain and West Hartford. Following the auditions, the Hartt String Quartet gave a demonstration program of techniques for developing interest in string study and chamber music.

The evening of May 11 was devoted to a panel discussion of "Chamber Music for Youth," with the panel of judges and Angelo La Mariana and Elizabeth Walker also participating. Paul Doktor, violist, performed a group of solos for the group of supervisors, gathered from all over the state. Exhibits of ensemble music from leading music publishers were on hand for those interested in enlarging their school group's repertoire.

May 12 was devoted to a special concert for the winners of the competition at the Governor's Mansion. There were three winning groups, each representing the elementary, secondary and young artist categories. Connecticut's First Lady, Mrs. John Davis Lodge was hostess and spoke of the worthiness of fostering the love of music in our youth. Special guest artist was Luigi Silva, cellist, who was accompanied at the piano by Leonard Seeber. He played his own arrangements of Schubert's Valse Nobles and Della Ciaja's Toccata. The Lenom Woodwind Quartet also performed. Members of the group are on the faculty of the Hartt College of Music.

Elmer Hintz, director of music in the Hartford Public Schools, was chairman of the advisory committee and also presided in the presentation of awards. Bela Urban, violinist and chairman of the Chamber Music Department of Hartt College of Music, was originator and chairman of the Festival, which is to be repeated annually.

Hilde Gueden in Europe

Hilde Gueden, Metropolitan Opera soprano, left by air for Europe on May 30 to sing in the Marriage of Figaro, the opening performance of the Vienna Festival. She also is to be heard in ten performances with the Vienna State Opera before her appearance at the Salzburg Festival. The soprano returns to the U. S. in October.

Kosciusko Foundation Makes Award

Harriet Shirvan, 20-year-old pianist, is winner of the Kosciuszko Foundation's 1953 Chopin Scholarship award of $1,000, offered to talented students between the ages of 15 and 21. A similar award was given in a composers' contest, the winner, Donald James Martino, 22, who is taking advanced music studies at Princeton University.

Connecticut Valley Fete

DEEP RIVER, CONN.—The first annual Connecticut Valley Music Festival begins on July 9 and is to continue seven weeks. Ronald Murat, a member of the violin faculty at the Juilliard School of Music, is the musical director of this new organization, an outgrowth of the Connecticut Valley Summer Concert Series. The Convale String Quartet and the Murat Trio are the resident chamber music ensembles and guest artists scheduled to appear include Maria Kurenko and Lois Hartzell, sopranos; William Masellos and George Reeves, pianists; Newton Stewart, flutist, and Gino Sambuco, violinist. In addition to works by standard and contemporary composers, the First Piano Sonata of Charles Ives will be performed for the first time in the composer's native state.

Ellsasser under Inter-Allied Artists

Organ Concerts, Inc., management for Richard Ellsasser, has dissolved its New York corporate structure as of June 1. Hereafter, Mr. Ellsasser will be booked by Inter-Allied Artists, New York, headed by Ann Kullmer and Martin Taubman.

CARL NIELSEN FESTIVAL

in

COPENHAGEN, DENMARK

August 31st — September 4th

1953

under the patronage of H.M. the King Frederik IX

The program includes:

Opening: Danish University

3 SYMPHONIC CONCERTS
2 CHAMBER CONCERTS
1 OPERA EVENING

Ending: Tivoli Garden

Further information can be obtained from:

DANISH NATIONAL TRAVEL OFFICE
588 Fifth Avenue
New York 36, N. Y.

CENTRAL BOOKING OFFICE
Wilhelm Hansen, Musik-Forlag, Gothersgade 9-11, Copenhagen

Mexico Hears Goehr and Stuttgart Chamber Unit

By Charles Poore

MEXICO, D. F.—The 1953 season of Orquesta Nacional concerts in Bellas Artes opened with Walter Goehr as guest conductor. The program for the first pair of concerts included the Egmont Overture, Moncayo's Huapango (not new but always interesting), the "Emperor" Concerto with Solomon as soloist, and the Tchaikovsky Fourth.

Goehr provided for the soloist in the "Emperor" an accompaniment so perfectly blended with the solo part as to make the work completely integrated. It was an impressive and memorable performance. Soloist and director received a well deserved ovation from a sold-out house. Solomon is too well known in the United States to need any critical comment. His playing was notable for its clarity and a complete comprehension of Beethoven's concept.

Moncayo's Huapango in Goehr's hands sounded authentic. In fact, one wondered that a stranger unschooled in Mexican musical idioms and rhythms should have so quickly gained complete comprehension of this Veracruzan Indian dance. As a visiting director he received a warm and cordial reception, and the foreign colony came out in force to greet him.

Stuttgart Chamber Orchestra in Visit

The Stuttgart Chamber Orchestra played two concerts in the Bellas Artes, revealing a perfectly disciplined ensemble. In reality it is a string orchestra, and by so much lacks the color that other instruments give a true chamber orchestra. There seems to be a lack of suitable material, which leads the director, Karl Muenchinger, to have recourse to arrangements, the most unfortunate in this concert being his transcription of the Beethoven Quartet, op. 133.

Opera Season Launched

The 1953 season of grand opera opened in the Bellas Artes with Trovatore and with some singers new to Mexico. Despite efforts to bring new voices from Italy to please the people, it was Robert Weede from New York's "Met" who won the chief honors, attaining his best effects in his superb rendering of Il Balen. The Leonora was also from the United States, Herva Nelli, singing with her accustomed charm and grace. Elena Nicolai as Azucena gave us the best portrayal of the gypsy we have had: it was authentic, aggressive and boasted a superb voice of coloratura flexibility and great range. From the first moment she appeared, she dominated the stage and won the audience. The tenor, Salvatore Puma, was brought from Italy; he promises much, with a voice light but true, and with *savoir faire* on stage. Oliviero de Fabriitis again, as last season, directed with authority though at times with a tempo difficult for the ensemble to follow. The performance moved apace, with no dull moments, was well integrated and had good balance despite the diverse elements.

Rio Season Launched With Bach Festival

By Ceicao de Barros Barreto

RIO DE JANEIRO.—The earliest concerts of the season and the beginning of the Municipal Opera series (the latter presenting Brazilian artists) were well attended, showing the growing interest of the public in music of high quality.

The Opera season opened with Aida, with a cast including Lenor de Souza, Maria Henriques, Assiz Pacheco, Raul Concalvez, Newton Paiva and Carlos Walter, under the baton of Nino Stinco —a well integrated performance. The season is also offering Hamlet, Romeo et Juliette, Il Matrimonia Segreto, Trovatore, Barbiere di Siviglia, La Serva Padrona, and three native works—Delgado de Carvalho's Moemo, Gomes' Il Guarany, and Guarnieri's Pedro Malazarte.

The Orquestra Sinfonica Brasileira began its season with a Bach Festival including the Brandenburg Concerti, those for violin, harpsichord and orchestra, and hearings of Cantatas Nos. 4, 11, 118, 135 and excerpts from the St. John Passion. Conductors sharing the tasks were Eleazar de Carvalho and Dr. Hugh Ross, and in the cantatas the participants were the Associacao de Canto Coral, with vocal soloists.

The series of the Associacao Brasileira de Concertos opened with a recital by the Swiss pianist Sebastian Benda, who displayed a fluent technique, taste and colorful imagination in Bach, Beethoven, Haydn, Liszt works, the local premiere of Frank Martin's Eight Preludes, also Guarnieri's Choro Torturado and Caminha's Dança das Congadas.

Other pianists to be presented by the Association are Solomon, Badura-Skoda (his first visit here), and the piano duo Janine Reding-Henri Piette. Also appearing in this series are Elena Nikolaidi, Andres Segovia and the cellist Antonio Janigro.

The Pro-Arte is devoting its season to chamber music, and the groups to appear are the Stuttgart Chamber Orchestra, directed by Karl Muenchinger, the French Loewenguth Quartet, and the Brazilian Trio Pro-Arte.

Corelli Commemorated

Marking the third centenary of Corelli's birth, the Cultura Artistica of Rio opened its series with a concert of that composer's works by the string ensemble Angelicum do Brasil under the direction of Mario Rossini, who organized this group in Sao Paulo. He gave the Corelli music deft treatment, beautiful phrasing and intonation.

Other programs of the Cultura Artistica will present the pianists Sequeira Costa, Maxim Schapiro, Raymond Trouard, the French baritone Gerard Souzay, all visiting this country for the first time. There will also be concerts by the Oriana Vocal Ensemble from Montevideo, under direction of Nilda Muller; the Jubilee Singers from the U. S.; Les Petits Chanteurs de Provence, from France; the Trieste Trio, from Italy; and the Quartet of the Societa Wagneriana of Buenos Aires.

An important event was the presentation at the Teatro Municipal of the Stuttgart Chamber Orchestra, conducted by Karl Muenchinger, in the Pro-Arte series. The admirable ensemble made its Brazilian debut in two concerts, offering works of Bach, Mozart, Pergolesi, Dvorak and Respighi, providing playing of a high order, with clarity of detail, fine tone quality, beautiful shading, and precise ensemble. . . . Alexander Brailowsky again captivated large audiences in five afternoon recitals at the same theatre, with programs largely of well-known works, played with brilliancy and poetry.

EVA LIKOVA, soprano (right) with Mr. and Mrs. Rafael Kubelik in Chicago, where she was soloist at the farewell concert of Mr. Kubelik as conductor of the Chicago Symphony. The soprano this summer sings Boheme, Traviata and Rigoletto with the National Opera in Mexico; in concerts with summer symphony in Detroit and Montreal; two performances of the English version of Bartered Bride (in English) in Grant Park, Chicago; in Verdi's Requiem, Haydn's Creation and Traviata in San Salvador. Next fall, she is scheduled to sing Donna Anna in Don Giovanni with the New York City Opera.

U. of Miami Symphony Series

MIAMI, FLA.—The 110-piece University of Miami Symphony, John Bitter, conductor, will begin its 27th season on Nov. 1. Engaged as soloists are: Risë Stevens, Robert, Gaby and Jean Casadesus, Irmgard Seefried, Szymon Goldberg, Vladimir Horowitz, Pierre Fournier, Frances Yeend, David Lloyd, Nan Merriman, Kenneth Smith, and Eugene Duboir, concertmaster. Lukas Foss will appear as soloist in the first performance in the South of his Concerto for Piano and Orchestra (new version).

Vienna Chorus for U. S.

The Vienna Academy Chorus, under Prof. Ferdinand Grossmann, will arrive in New York on Sept. 21 for their first American tour, which will last four months.

ATTENTION—QUALIFIED SINGERS

For Guaranteed European Debuts

Write: I. M. G. AGENCY 550 Fifth Avenue New York 36, N. Y.

Auditions Required . . . . . **Career Guidance**

FATHER FLANAGAN'S

BOYS TOWN CHOIR

FATHER FRANCIS SCHMITT, DIRECTOR

NOW BOOKING—WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

DANCE MOVES TO THE COUNTRYSIDE

By Rosalyn Krokover

With the closing of the New York City Ballet on June 14 the ballet and contemporary dance season came to an end, and attention turned to the many out-of-town festivals and courses. Perhaps the three leading summer projects are Jacob's Pillow, which has become sort of a supplement to the Berkshire Festival, the contemporary dance centre at New London, and the Perry-Mansfield Camp for dance and drama in Colorado.

Jacob's Pillow Dance Festival in the Berkshires has a 10-week summer schedule of 51 performances which will begin on July 3 and continue through Sept. 5. During the season the Pillow's founder-director, Ted Shawn, will present the first U. S. appearance of the National Ballet Company of Canada. In an all-ballet week (Aug. 4 through 8), the visiting company will be seen in seven performances including Lilac Garden, Act II of Coppelia and Nutcracker Suite, Act I pas de deux from Giselle, the Don Quixote pas de deux and Afternoon of a Faun. The company's star and artistic director is Celia Franca, who was recommended for the position by Ninette de Valois.

Two other seven-performance weeks at the Pillow are an all-modern with Jose Limón and Company (July 28 through Aug. 1), and an all ethnic featuring La Meri's new production of de Falla's El Amor Brujo in which Ted Shawn, Carola Goya and di Falco are featured. Jean Leon Destine and his company of Haitian dancers will also appear on this ethnic series.

Performances by a wide variety of artists will round out the 10-week season. Already announced are Iva Kitchell, Melissa Hayden, Ruth St. Denis, Myra Kinch, the Hindu temple dancer Shivaram, the Japanese dancer Sahomi Tachibana, and the Armenian dancer Karoun Tootikian.

Special features promised are performances by the Lester Horton Dance Theatre from California; a choreographer's Workshop program, with two new ballets by Robert Jeffrey, one by Richard Englund, and one by Marion Scott; Glen Tetley will head a company of eight in group works, including the ballet from Amahl and the Night Visitors, by John Butler; Donald McKayle and his company will present Games and a new work; two new group compositions by La Meri; two new modern works by Myra Kinch; and a new ballet by Gilbert Reed, The Shropshire Lad.

The Pillow's University of the Dance opens its nine-week Undergraduate Course and a six-week Graduate Course on July 6. Academic college credits are available, through Springfield College, Springfield, Mass., in both courses. The faculty includes Antony Tudor, Myra Kinch, La Meri, Dr. Elizabeth Burchenal, Ted Shawn, Ann Hutchinson, Manuel Galea, Carol Lynn, and John Christian.

New Features at Connecticut College

Connecticut College School of Contemporary Dance opens its sixth summer session on July 13 and the annual festival, at the Palmer Auditorium, Aug. 17. Five new works will be presented during festival week—one each by Doris Humphrey, Sophie Maslow and John Butler and two by Jose Limón for his company.

Co-directors of the school are, as always, Ruth Bloomer and Martha Hill. Courses in various aspects of the dance will be given by Martha Graham, Margaret Dietz, Robert Cohan, Doris Humphrey, Louis Horst, Natanya Neumann, Jose Limón, Sophie Maslow, Pauline Koner, Lucas Hoving, Ruth Currier, Betty Jones, Pauline Lawrence, Delia Hussy and Ruth Murray.

Perry-Mansfield Camp in 40th Year

In the Rocky Mountain region, the Perry-Mansfield School of Theatre and Dance at Steamboat Springs, Colorado, opens its 40th season on July 3. This school not only offers professional training in all the arts with both undergraduate and graduate academic credit offered through New York University in these subjects, but also field work in horsemanship, trail finding, camping, and sports.

In addition to the school, productions are going on all the time and a public festival season opens on July 30.

City Ballet Premieres Fanfare

The world premiere of Fanfare, Jerome Robbins' choreographic interpretation of Benjamin Britten's the Young Person's Guide to the Orchestra, was given on Coronation night, June 2, along with the first New York hearing, for orchestra alone of Sir William Walton's Orb and Scepter March, written for the new Queen's entrance to Westminster Abbey. Replicas of the crown jewels were seen on the stage during its performance, flanked at the far right and left by the evening's permanent decorations, the arms of Britain and the United States.

The New York City Ballet has touched off a hit in Fanfare. The work is a delightful visual interpretation of Britten's score, which is made up of variations on a Purcell theme, each featuring an instrument or group. The dancers taking the part of the woodwinds were costumed in blue, the brass in yellow, the strings in shadings from red to coral, and the percussion in black. It was all very light and lively, the bassoons, percussions, tuba and double bass having the straight comedy roles, and Yvonne Mounsey the most lyric part as the harp.

Con Amore Is Final Novelty

The last novelty of the season was a work transplanted from the San Francisco Ballet, with Sally Bailey and Nancy Johnson, ballerinas of the West Coast company, as guest artists. This was Con Amore, a scintillant choreographic concept of Lew Christensen (who is both director of the San Francisco troupe and administrative director of the New York City Ballet), to a medley of Rossini Overtures. Based on a gay premise of what love can do, the libretto combines two stories—infatuation of a troupe of Amazon soldiers (exceptionally pretty ones) for a captured bandit (Jacques d'Amboise), and a drawing room comedy of a husband who returns home to find his wife entertaining three gentlemen callers. What they have in common is a chase, the Captain of the Amazons (Miss Bailey) and her two lieutenants pursuing the Bandit, and the Husband breathing fire and vengeance on the necks of his fleeing spouse and her admirers. The two chases become mingled, and then Amore (Edith Brozak) enters, complete with bow and arrow and attendant nymphs, and the couples begin to sort out.

Scenery and costumes were exceptionally charming, and the dancing was finished and exuberant. Besides those mentioned, the principals were Barbara Milderg and Barbara Walczak (Lieutenants), Miss Johnson (the Wife), Herbert Bliss (the Husband), John Mandia, Stanley Zompakos and William Inglis (the lovers). Leon Barzin, as usual was the efficient conductor. M. L. S.

Dance Notes

The White Mountain Seven Arts Festival, to be held at the Lake Tarlton Club, Pike, N. H., during the week of July 12, will present the Concert Choir, under the direction of Margaret Hillis; the Charles Weidman Dance Group; the Mendelssohn String Quartet, and Mitch Miller, oboist and conductor.

Iva Kitchell, dance satirist, made her fourth appearance with the Toronto Symphony in the Promenade Concert of June 11.

Cleveland Orchestra Workshop

CLEVELAND, O.—The Cleveland Orchestra, George Szell, musical director, will hold a conductor's twelve-day workshop, Jan. 23 to Feb. 4, 1954, in conjunction with the American Symphony Orchestra League. Through this workshop, 20 or 30 conductors now working with or seeking to affiliate with community, civic and college orchestras here and in Canada, will have advanced work. The movement has enlisted the financial help of Mrs. E. J. Kulas of Gates Mills, Ohio, patron of the orchestra. Conductors selected will attend ten rehearsals and five concerts of the Cleveland Orchestra under Mr. Szell and one or two rehearsals of the Cleveland Orchestra Chorus. Some will conduct under Mr. Szell's guidance in special sessions. Scores taken from about two centuries of orchestral literature have been chosen for laboratory work. For full information, write to American Symphony Orchestra League, P. O. Box 164, Charleston, W. Va.

Shumsky for Juilliard

Oscar Shumsky, violinist and teacher, will join the string faculty of the Juilliard School of Music next season.

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COFFICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, INC.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

LJUBA WELITCH SOPRANO

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

Mozart's Don Pedro Scores in N. Y. Bow

Miraculous Mozart! for 162 years after his untimely death, an astonished world is hearing an opera constructed from operatic fragments and other compositions from his pen. This compilation, titled Don Pedro, was given its American premiere by the Lemonade Opera Company on June 1 at its New York headquarters in the basement of the Village Presbyterian Church on Thirteenth St. And the production attained a considerable success.

The idea of welding two unfinished operatic fragments, The Deceived Husband and The Goose of Cairo, and several other excerpts and concert arias into a delightful comic opera with a new libretto was conceived by a Swiss musician, Hans Erisman. The German book was prepared by two stagewise practitioners of the musical theatre, Oscar Waelterlin and Werner Galluser, based to some extent on original texts by Da Ponte and the Abbé Varesco. This has been given an amusing English version by Joseph Longstreth.

The opera's plot, as newly constructed, is the familiar one of an old roué—a bourgeois and elderly Don Juan—who wishes to marry but actually prizes his freedom higher than marital bliss. His proposed bride is in love with a young poet—who wins her eventually, and attains her unwilling father's consent. Don Pedro discovers that he has a son from an earlier love affair. So much for the upstairs world. As is often the case in 18th century works, in the servants' quarters there is a parallel romance beset with difficulties, but in the end the couple destined for each other attain their heart's desire.

Music of the Highest Beauty

The music is utterly delightful. The solo arias and ensembles show in every measure Mozart's incomparable mastery. Several of the concerted pieces, especially the second act finale, and a trio in the first act, are of incandescent beauty and masterly construction. Included is the famous concert aria, Mia Speranza Adorata, for soprano. It is much to the credit of the Lemonade Opera, and its untiring director, Max Leavitt, to have given us this work.

As stage director, Mr. Leavitt has brought together an ensemble of much talent, vocally and histrionically. His staging is highly inventive, truly musical and fanciful. The enforced space limitations do not interfere with his imaginative and sensitive direction. He is greatly aided by the colorful and stylistically attractive settings and costumes designed by Trew Hocker. Sheldon Soffer, the musical director, shows affinity with the Mozartian music, and Henrietta Pelta and Stanley Sontag, who play the score on two pianos, do so with tonal delicacy and senstivity. For the recitatives, an accompaniment on a virginal is used with atmospheric effect.

A Gifted Cast

The title role was convincingly projected by Lewis Brooks. His bride-to-be Luisita was charmingly sung and acted by Carol Don. James Stover was Florindo, the poet-lover, his voice showing an almost instrumental coloring. As Laurina, Deborah Alden revealed persuasive gifts as a colorature soubrette. Her male partners, David Smith, a young baritone of promise, as Battista, and Robert Goss as his rival, the valet Valente, were also excellent. The latter showed good diction in his buffo aria, which is almost a companion piece to the famous one of Figaro from The Barber of Seville. The three former girl friends of Don Pedro—Donnas Manuela, Teresa and Elena—were sung and characterized with individuality by Martha Long, Doris Popper and Ruth Kobart, respectively. Not to be forgotten is Robert Quinby as Lorenzetto—one of the finest boy sopranos recently heard here. Edward Wellman as Don Alvaro, Robert Leffler as Don Garcia, Thomas Head as Don Anselmo, David Williams as Don Curzio, and Frederic Weidner as Don Felix, completed the cast of delightful characters. With Arnold Rood, as production manager, the performance was enthusiastically received by a capacity audience. The applause did not cease until Max Leavitt made a curtain speech thanking his devoted assistants.

HENRY LEVINGER.

Mozart's Seraglio Staged At Caramoor Festival

KATONAH, N. Y.—Lucie Bigelow Rosen, well known thereminist and president of the Westchester Friends of Music, some time ago decided to stage a Mozart opera in the terraced courtyard of her estate, Caramoor, at Katonah. The production was to be given in memory of her husband, Walter Tower Rosen, banker, who built the estate. The mansion at Caramoor is on a high hill overlooking spacious woods and gardens. Its courtyard is enclosed by four wings with arched colonnades in Spanish styles, with yellow tiled walls and Moorish towers. Suggesting a castle on the Mediterranean, this setting was ideal for the recent production of The Escape from the Seraglio, which has an action in a 16th century Turkish Pasha's garden and mansion.

After deliberation, John Reich, the stage director, decided on an unconventional arrangement. The orchestra, under the sensitive conducting of Robert Scholz, was placed in front of the center colonnade beneath the main wing. At the right and left corners of the courtyard, set apart by hedges and flowerbeds, two stages were erected at the sides of the orchestra, with steps leading down to the floor of the courtyard. The left-hand one represented the garden of Osmin, overseer of the palace; the right-hand one, with 16th century furniture, suggested the pasha's porch. In the second floor an ivy-spun balcony was added for the elopement scene. Mr. and Mrs. Hans Sondheimer, of the New York City Opera, designed the costumes and the lighting. Lights followed the constant flow of the action. About 15 minutes before the end of the opera, a storm broke and the rest of the action was transferred indoors.

The revised English text by Ruth and Thomas Martin was employed. The cast included Genevieve Warner, Metropolitan Opera soprano, as Constanza, and Kenneth Smith as an amusing Osmin. Others heard were Henry Cordy as Belmonte, Marjorie Gordon as Blonda, and Karl Brock as Pedrillo. The speaking role of the Pasha was done by MacGregor Gibb.

The festival also includes a concert on July 4 by the New York Wind Ensemble. On Sept. 12 a program will be presented of Mozart and Rossini works, with Janos Scholz conducting, and Marjorie Gordon as soloist.

Blitzstein's The Harpies Bows

The opera workshop of the Manhattan School of Music, staged a triple operatic bill in the Hubbard Auditorium of that school on the evening of May 25. This included Haydn's The Songstress (1766), and two contemporary works, Bohuslav Martinu's Comedy on the Bridge and Marc Blitzstein's twenty-minute opera The Harpies, textually based on classic mythology. The performance of the latter was its first and was easily the focal point of the evening's program.

The music of The Harpies is generally effective, projecting as it does, in varied and colorful fashion, the widely contrasting moods of the much harassed sage Phineus, the activities of the female harpies, and the robustness of the Argonauts' roles. The vocal line is satisfying, although frequently difficult in its tessitura. Some of the most beautiful singing of the evening was done by Vilma Georgiou in the role of Iris. The dictional projection of Stamford Nishimura as Phineus was praiseworthy. Hugh Ross was the capable conductor. Others in the cast were Nassrine Mohite, Paulyn Warren, Cornelia Nobles, Coleridge Perkinson, Paul Ingegneri and Kenneth Lane.

Comedy on the Bridge was also conducted by Mr. Ross, and again proved a facile and entertaining work, with the light music well sung. The Songstress was conducted by Thruston Johnson, who had at his command an excellent singing and acting cast in a cohesive and stimulating presentation of this accelerative and at times humorous work. The stage direction was handled by Ralph Herbert. L. C.

American Lyric Theatre Premiere

The American Lyric Theatre, which last summer presented a season of one-act plays, operas and ballets at the Provincetown Playhouse in the Village, on June 17 opened its second season at the Blackfriars Theatre on 57th Street. Two hold-overs from the past repertoire, Gordon Jenkins' musical sketch California, and the farce Hopalong-Freud by Ira Wallace, were revived. They were followed after intermission by another one-act play, Lexford Richards' Where There's a Will.

Premiered was the one-act opera Brandy Is My True Love's Name, book by Atra Baer, music by Martin Kalmanoff. The book describes the decay of a man who due to his disappointment by several women becomes an alcoholic, his decline being pictured in dream (or shall we say intoxication?) sequences. He is pictured as a young man slowly going to his doom. The subject is rather maudlin, the music not too imaginative, more an incidental background than a driving force. The performance, accompanied at the piano by the composer, was tentative. In larger assignments were heard Jim Beni as the disappointed aging man and Robert Lenn as his youthful *alter ego*. A host of young artists did their best (though not too successfully) to make the work effective. H. W. L.

Kathryn Grayson to Tour

Kathryn Grayson, cinema soprano, has been signed by Columbia Lecture Bureau for a limited, exclusive coast to coast concert tour, during October and November next, under the direct management of Eastman Boomer.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

A GERSHWIN FESTIVAL — Repeat Tour by General Request 1953-54
Gershwin Concert Orchestra
Augmented Orchestra of 30 Musicians; Famous Soloists; Robert Zeller, Conductor
Personal Direction: André Mertens

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

FIRST TIME IN 49 YEARS!
Guard Republican Band of Paris
(Musique de la Garde Republicaine de Paris)
72 Musicians Francois-Julien Brun, Conductor
Personal Direction: Coppicus, Schang & Brown—Sept., Oct., Nov.

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

FIRST TIME IN AMERICA!
St. Paul's Cathedral Choir
of London, England Personnel of 55
Personal Direction: Judson, O'Neill & Judd

FIRST TIME IN AMERICA!
Stuttgart Chamber Orchestra
Personal Direction: André Mertens Karl Muenchinger, Conductor

FIRST TIME IN AMERICA!
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

RETURN OF THE GREAT ITALIAN INSTRUMENTAL ENSEMBLE
Virtuosi di Roma
14 Persons Maestro Renato Fasano, Director
Personal Direction: Coppicus, Schang & Brown

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

Les Compagnons de la Chanson
(The Companions of Song) and Solo Pianist Natalie Ryshna
Personal Direction: André Mertens (10 Persons)

De Paur's Infantry Chorus
Seventh Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

Trapp Family Singers
Personal Direction: Coppicus, Schang & Brown Dr. Franz Wasner, Conductor

John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
Personal Direction: André Mertens

Leslie Bell Singers
Famous Canadian All-girl Chorus Dr. Leslie Bell, Director
Personal Direction: Kurt Weinhold

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

NEW YORK CONCERTS

CARNEGIE HALL

Vladzia Mashke, New York debut, May 24, E.—In her best playing the pianist revealed a fullness of expression and artistic imagination unusual in our present era. Her readings of the Chopin D flat major Nocturne, op. 27, No. 2, and the G minor Ballade, op. 23, were most remarkable for personal projection, deep, passionate feeling, musical insight, and consistent control. Often the quality of her tone was exceptional for sonority in the bass and for the caressing warmth she combined with brilliance of color. In the main, she performed the Bach Toccata and Fugue in D minor acceptably, despite a tendency to overpedal. This tendency was also apparent in two Scarlatti Sonatas and the Brahms F minor Sonata, where a few memory slips and some loss of rhythmic and structural clarity occurred. At times certain exaggerations in dynamic shadings were noted. But Miss Mashke's better inspirations came through at many points, so that one expected her to attain a still more splendid artistry in future, along with greater security in technique and musicianship. E. B.

TOWN HALL

Shoshana Damari and **Larry Adler,** May 24, E.—The Israeli folksinger Soshana Damari gave persuasive expression to a wide range of numbers from her repertory. These stem in most cases from the inexhaustible treasury of Near Eastern folklore, which she conveys with power and gusto. Mr. Adler, with his rare art on the harmonica, played Bach's Violin Concerto in A minor, adapted for his instrument, and revealed superb technic also in arrangements of Seven Spanish Songs by Falla, Debussy's L'-Apres-midi d'un Faune, Jean Berger's Fandango Brasileiro (New York premiere), Purcell's Lament of Dido, and his own vivid Fantasy on Themes from Carmen. The Manhattan premiere of Marc Lawry's animated Israeli Hora, composed especially for the artists, brought the concert to a triumphant close. Moshe Wilensky was at the piano for Miss Damari, and Samuel Matlowsky for Mr. Adler. H. W. L.

The Charles Pope Choristers, June 5, E.—In their fifth annual Spring concert the Pope Choristers presented a lengthy and varied program of choral works and arrangements by Davies, Billings, Steffe, Bach, Brahms, Pike, Mead, J. Strauss and Murray; also a number of American and Russian folksongs and Negro spirituals. Charles Frank Pope conducted in capable and sympathetis fashion. Fred Patton and Anne-Marie Randall were the choral accompanists, and George William Volkel presided at the organ.

The ensemble gave proof of excellent choral training, with a tonal quality that was generally appealing and well integrated throughout the various parts. The choristers' best work was through a clarity of diction and the medium of quiet singing; much of the latter was employed throughout the evening. Soloists in Bach's God's Time is the Best were Marline Combe, alto, Robert Schmorr, tenor, and Herman Miller, bass.

The guest soloist was Herman F. Miller, baritone, who sang two groups of songs by Schubert, Scott, Rossini, Grieg, Paxson and Jacques Wolfe. Mr. Miller used his well-routined voice to advantage in his interpretations, with exactness of diction, at times to the point of exaggeration. Robert Canfield was the accompanist for Mr. Miller. L. C.

CARNEGIE RECITAL HALL

Composers Group of New York City, Adelaide Eakin, director, May 28, E.—The sixth annual concert of this ambitious organization presented works by Eldin Burton, Elizabeth Gyring, William T. Ames, Robert E. Allen and Irwin Swack. Assisting participants were The Classic String Quartet; Charles Haubiel, pianist; Irving Manning, violist; Celia Saloman, pianist; Leshin String Quartet. Programmed were Burton's Quintet for Piano and String Quartet, with the composer at the piano, assisted by the Classic players; Gyring's Piano Pieces titled A Concert Piece, Little Serenade, Rondo, performed by Mr. Haubiel; Ames' Sonata for Viola and Piano, the composer at the piano; Allen's Partita for Piano titled Prelude, Sarabande, Gavotte, Aria, Toccata, played by Mme. Saloman; Swack's String Quartet negotiated by the Leshin foursome.

Mr. Burton's Quintet is marked by romanticism and was quite the most tonally conceived contribution to the program. The Gyring piano items are well wrought, tending to tonality. The same can be said for the Allen piano offerings. The Ames and Swack numbers, in an ultra-modern idiom, reveal inventive craftsmanship. H. I. B.

Barber of New York Premiered

At Hunter College Playhouse on May 26, the New York College of Music, Arved Kurtz, director, presented its opera workshop in the world premiere of an opera, The Barber of New York, music by Ashley Vernon, libretto by Greta Hartwig, lyrics adapted from poems of the 18th century. Siegfried Landau conducted, Greta Hartwig-Manschinger was stage director and the pleasant stage set was designed by Sally Smith.

The opera concerns a half-fictitious, half-historic episode in New York in 1774, blended with the usual love story. The book is rather commonplace, and sometimes the words are stilted. For example, "A ship is a ship when a ship is shipshape" doesn't make for good singing. The music is eclectic. Written and orchestrated with skill, it lacks originality and its scoring can be traced back to various sources, especially Richard Strauss. In its lavish employment of waltz rhythms it often borders the domain of the Viennese operetta. It is melodious, tonal music of not too great distinction.

The performance exhibited some fine voices. Carlos Sherman in the title role and Petra Garrisi in the romantic feminine lead sang well, so did the other members of the cast in their concerted numbers, which often interrupted the action with the applause they provoked. Fred Medinet, Paul Lester, Sam Sakarian, Ramara Gerbing, Louis Eisner, Clyde Maloney, Fred Karifiol and Rosalinda Sakarian were the able associate artists.

The operatic performance was preceded by a short concert program offering Henry Cowell's Hymn and Fuguing Tune No. 2 and Paul A. Pisk's Shanty Boy, for oboe and strings, with Josef Marx as the excellent soloist. Mr. Landau conducted the entire program with a firm hand and perception. H. W. L.

Carlos Montoya in Recital

In his New York recital debut at Kaufmann Auditorium on May 9, Carlos Montoya, Spanish flamenco guitarist, disclosed technical skill in a varied program. He achieved apt suggestions of mood and atmosphere in a wide range of works representing popular and folk art in Spain. The sounds he produced were most pleasing at the softer levels and sometimes became dry or brassy in loud measures. But he generally succeeded in making his readings attractive, whether in gypsy music like the tuneful "Tarantas," or songs and dances from different regions, Andalusia, Aragon, and Granada. A large audience gave him enthusiastic applause. E. B.

Butterfly at Mordan Studio

Excerpts from Madame Butterfly were presented by Gunda Mordan and her students at the Mordan Studio on May 3, 4 and 5. Singers appearing were Joan Taylor, Helen Leightner, Maria Leone and Marie Hodges, sopranos; Gloria Sylvia, Louise Goodman and Doris Okerson, mezzo-sopranos; Joseph Lambiase, Frank Jordan and James Jackson, tenors; Ivan Zadoroshni, Tom Mayne and Robert Bald, baritones. Rudolph Schaar was at the piano. The performances were marked by security of vocal production and by exceedingly fine stage direction in a limited space, plus clever use of lighting. Special merit in their parts was shown by Maria Leone (Cho-Cho-San), Doris Okerson (Suzuki) and Joseph Lambiase (Pinkerton). All of the cast showed understanding of movement and character portrayal. Rudolph Schaar gave able support at the piano. C. D.

Mahler to Lead Hartford Symphony

Fritz Mahler has been engaged to conduct the Hartford (Conn.) Symphony Orchestra next season. For the past six years, Mr. Mahler has led the Erie Philharmonic.

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer
BEVERLY SOMACH
Violinist

THEODORE KATZ
CONDUCTOR
GOTHIC STRING ENSEMBLE
12 Instrumentalists in Programs of the Old Masters and Contemporary Modern Works.
MANHATTAN OPERA GUILD
Theodore Katz, Conductor and Musical Director.
Opera in English in Concert form.
NOW BOOKING
Write for Available Dates and Fees
Management, VALERIE TYSLIAVA
130 W. 57, N. Y. C. 19 JU. 6-5339

Cincinnati Host To Boston Forces

By Louis John Johnen

CINCINNATI.—Pending the opening of the Cincinnati Summer Opera (June 19, Fausto Cleva conducting Aida with a cast including Herva Nelli and Kurt Baum) there is usually a hiatus after the close of the Symphony season, save in Festival season.

This year, however, brought a change in the pattern. A week after Dr. Thor Johnson, director of the Cincinnati Symphony, had departed for Ann Arbor, where he addressed the Honors Convocation of the University of Michigan School of Music, on "eliminating the twaddle from the close of concert programs and encouraging more alert audience participation," the Boston Symphony under Charles Munch invaded Music Hall, after 5 years' absence.

The Bostonians again proved their claim to being one of the world's great orchestras. In sheer beauty of tone and technical brilliance, ranging from the faintest pianissimi to grandiose sonorities, whose volume never assaulted the ear with the slightest edge of roughness, the orchestra excited admiration. It was in the French portion of the program that Munch displayed his greatest skill and devotion. The Honegger Symphony No. 2 was a revelation of string sheen and trumpet virtuosity; Ravel's La Valse was a dazzling tour de force. To this listener, the Brahms Fourth Symphony was not quite up to the faultless execution of its forerunners on the program.

Opera Production

Elsewhere, the local artistic scene was enlivened by some excellent operatic performances. The Cincinnati Conservatory of Music recently gave an admirably conceived and professionally executed production of Mozart's Marriage of Figaro, conducted by Paul Katz, director of the Dayton, O., Philharmonic Orchestra, and staged by Hubert Kockritz, music director of the Cincinnati Music Drama Guild (who will go to Evansville, Ind., to manage a season of light opera this summer).

During the first week of May, the Guild gave four performances of Britten's realization of The Beggar's Opera under Mr. Kockritz's direction. Unfortunately, the ballad opera of Gay attracted less popular support than the Guild's previous efforts this year, although Walter Eyer, Paul Ross, Helen Hougham Hamm, Patricia Forquer and Charlotte Shockley did their utmost to make the play's racy lines convincing. Edgar Keenon, as the dashing Captain MacHeath, sang with silken tones, but failed to bring out the character's sprightly spice.

Golden Cockerel Appeals

The Cincinnati College of Music gave a lavishly costumed version of The Golden Cockerel by Rimsky-Karsakoff on May 12 and 13. Staging by Wilfred Engelman was of the highest professional standards, and William C. Byrd led the College Orchestra with a fine feeling for tempi and a firm control of the many forces involved. Gloria Ann Carl was enchanting as the Queen of Shemaka, both visually and vocally, while Robert C. McSpadden's vindictive Astrologer and Eugene Hines's brilliantly resonant King Dodon left little to be desired.

SHERMAN PITLUCK ASSOCIATES
119 W. 57th St., New York 19, N. Y.
Cable: PITASSO, N. Y.

JEANNETTE HAIEN, *Pianist*
"A pianist of greatness."
—*Detroit Free Press*

JANOS SCHOLZ, *Cellist*
"We have only one desire: to hear him again."
—*L'Avenir D'Italia*

MIKLOS SCHWALB, *Pianist*
"Triumphant master of the keyboard."
—*C. Durgin, Boston Globe*

THE REGINALD KELL PLAYERS, honored at a reception following their concert in Iowa City, Iowa, at the home of Alexander Kern. L. to r., seated: Reginald Kell, Aurora Natola and Joel Rosen, members of the Kell group; Mrs. Gerald F. Else, secretary, and Melvin Ritter. In the foreground is Gerald F. Else, president of the Iowa City Civic Music Association; the host, Mr. Kern, stands on the right.

Martha Daughn Locker Heard

Martha Daughn Locker, dramatic-lyric soprano, was heard in recital on June 6 at the Hollywood Woman's Club, devoting her program to the folk songs of England, Ireland, Scotland, France, Poland, Hungary and Israel, as well as a group of Negro spirituals. Many of these were arranged by the artist's musicianly and able accompanist, Raymond McFeeters. Miss Locker, possessor of a naturally lovely voice, sang with tonal control and the depth and range of interpretation so essential to a program of this kind. Cordial applause attested the enjoyment of her audience. D. B.

Aid Musicians Club of America

MIAMI, FLA.—A benefit concert for the Musicians Club of America, Dr. Bertha Foster, founder, was given on May 22 in Mazica Hall by Mana-Zucca, composer-pianist; Joan Field, violinist; and Jean Bedetti, cellist, presenting a program made up entirely of compositions by Mana-Zucca. These were her Sonata for Violin and Piano in D, Sonata for Violoncello and Piano in E flat, and Trio for Violin, Cello and Piano. Mazica Hall is the home of Mana-Zucca and her husband Irwin Cassell.

Symphony League in Elkhart

More than 500 delegates of symphony orchestras from Rhode Island to Honolulu met in Elkhart, Ind., for the 1953 National Convention of the American Symphony Orchestra League. The three-day session began on June 18.

Buffington Pianists Win Awards

TORRANCE, CALIF.—Eight piano students of Kathryne Buffington have won scholarships at universities and colleges. These include Joanne Loper Martin, holder of an award at the University of Oregon; Beverly Luster, of four scholarships in music at Pepperdine College; Mickey Van Deventer, winner of a piano scholarship at Redlands University; Eldridge Walker, Ann Olson and others. Michael Mullen, eleven-year-old pianist from this studio, played a program over KGFJ, Los Angeles, under the auspices of the Music Teachers Association of Southern California.

Advanced, senior and junior piano students of Miss Buffington were heard in solo and duo-piano performances on June 20 and 21 at her studio. Appearing with them on the former date were Ann Flanagin, soprano, and Ernest Kittrell, tenor; and Leroy Anderson, tenor on the latter.

Ruger Heads L. A. Conservatory

After a meeting of the board of trustees of the Los Angeles Conservatory of Music and Arts, held late in May, it was announced that Dr. Oscar Wagner had tendered his resignation as president and director. Dr. Wagner made his decision so that he could devote his time to his private professional career as a teacher and concert pianist. By unanimous vote, at the same meeting, the board appointed Morris Hutchins Ruger as the new director of the conservatory. The latter, until now, was associate director.

At the commencement exercises on June 5 at the Wilshire Ebell Theater, Jose Rodriguez, editorialist of the Los Angeles Examiner, was the principal speaker.

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 JUdson 2-2569
(Dir.: Joseph A. Bollow)
Offers

GERI CHISOLM, *Dramatic Soprano*
"Fine presence, impressive voice, magnetic art."

GRACE McKINNEY, *Soprano*
"Tonal warmth . . . interpretative verve, expressive and artistically appealing."

THE NEGLECTED SACRED SOLO

There is a growing tendency, in these times of mass versus individual, to supplant the church soloist with a chorus of large proportions or with smaller ensembles of more mature voices and experience. The employment of choral bodies in the services of the majority of churches provides, amongst other features, opportunities to produce works of magnitude and possibly of antiquity. But there is still an important place in the general program of worship for the sacred solo, which will in no way interfere with the functionings, the esthetic environment or the prestige surrounding the choral body.

The congregation waits for a "message" from the music, with the same readiness that it looks forward to the word from the pulpit. The direct, personal delivery of the message by an individual soloist is of equal importance with the snoken word, in which case the singer and preacher unite in bringing the gospel to the occupants of the pew in a sensible, well integrated manner. The *complete* message as projected by the individual soloist is most certainly of greater and more comprehensive understanding to the listener than that of the incidental solo which tells no story at all.

Composers of sacred music, in compliance with the popular trend, are bending their efforts more and more to the creating of music for choral bodies. The sacred solo, as such, has suffered accordingly. With a few exceptions, the sacred music for solo voice being written today lacks an inner sense of the spiritual, a truly devotional application of musical design to the enhancement of the printed word. This is combined frequently with a lack of discretion in the selection of the text. There are some splendid new anthems being issued, also a goodly number of fine hymns of contemporary creation, but enthusiasm does not run so high as to the sacred solo.

The chorus, the anthem, the incidental solo and a well-arranged plan of music-uplift and education in the church sphere all have important parts to play in the cause of sacred music. But in our zeal in the advancement of these, are we not sometimes overlooking or minimizing the main objective and asset of the sacred solo, which is the direct, warmly personal approach to the heart and mind of the worshipper?

COLBERT-LaBERGE CONCERT MANAGEMENT

205 West 57th Street, New York 19

PIANISTS:
JAMES FRISKIN
MIECZYSLAW HORSZOWSKI
ERICH ITOR KAHN
JEROME RAPPAPORT
MAXIM SCHAPIRO
HILDE SOMER
PAUL WITTGENSTEIN (one-armed pianist)
KONRAD WOLFF (Lecture-Recitals)

SINGERS:
PHYLLIS CURTIN, Soprano
HELEN PHILLIPS, Soprano
ALICE HOWLAND, Mezzo-Soprano
CALLIOPE SHENAS, Contralto
WILLIAM HESS, Tenor
**HANS HOTTER, Bass-Baritone
JOHN LANGSTAFF, Baritone
PAUL MATTHEN, Bass-Baritone

VIOLINISTS:
ROBERT BRINK
GIORGI CIOMPI
SAMUEL DUSHKIN
FRANCES MAGNES

VIOLIST:
PAUL DOKTOR

CELLIST:
MADELINE FOLEY

HARPSICHORDISTS:
DANIEL PINKHAM
FERNANDO VALENTI

HARPISTS:
NINA DUNKEL
ARTISS de VOLT

FLAUTIST:
DR. CARLETON SPRAGUE SMITH
(Lecture Recitals and Lectures on Many Topics)

ENSEMBLES:
AMADEUS QUARTET
BERKSHIRE QUARTET
FINE ARTS QUARTET
HUNGARIAN QUARTET
LOEWENGUTH QUARTET
QUARTETTO ITALIANO
ALBENERI TRIO (Piano, Violin, Cello)
MOYSE TRIO (Piano, Flute, Violin)
*PASQUIER TRIO (Violin, Viola, Cello)
VALENTI-WUMMER-SAIDENBERG
TRIO (Harpsichord, Flute, Cello)
BRINK and PINKHAM DUO
(Violin and Harpsichord)
JOANNA and NIKOLAI GRAUDAN
(Piano and Cello Duo)
RENATA and HEINRICH JOACHIM
(Piano and Cello Duo)
GOTHAM PLAYERS
(Clarinet, Piano and Strings)
SAIDENBERG LITTLE SYMPHONY
DOUGHERTY and RUZICKA
(Duo Pianists)

VOCAL CHAMBERMUSIC:
CAMBRIDGE QUARTET
(Phyllis Curtin, Eunice Alberts,
William Hess, Paul Matthen)
PRO MUSICA ANTIQUA from Brussels
(5 singers, 6 instrumentalists)
RANDOLPH SINGERS

CONDUCTOR:
DANIEL SAIDENBERG

**Not available during 1953/54 Season*
***Member Metropolitan Opera Association*

THE CHOIR CORNER

By Leon Carson

Choral Festival Concert

A choral festival concert was held on the evening of May 5 at the Riverside Church, New York, climaxing the 25th anniversary celebration of the founding of the School of Sacred Music, of Union Theological Seminary. Over 700 singers from 25 churches in the metropolitan area participated in a thrilling program. They were augmented by a brass choir, tympani and organ. The singers were grouped into two main choirs, one in the chancel under the direction of Hugh Porter, the school's director, and the second in the rear gallery under the leadership of Robert B. Lee.

Works of Roberta Bitgood, Robert Crandell, Myron Roberts, Charlotte Garden, William R. Davis and Robert Bawer, alumni of the school, were heard as well as choral numbers by Clarence Dickinson, one of the school's founders. For so large a mass of vocalists, the singing was well balanced and effective as a pianist, lecturer and radio speaker. uniformity of vocal line.

The original founders, Dr. and Mrs. Dickinson, and Dr. Henry Sloane Coffin, president emeritus of the Seminary, were honored in a ceremony. L. C.

Tangeman in Seminary Post

Dr. Robert Stone Tangeman has been appointed Harkness Associate Professor of Sacred Music at Union Theological Seminary, New York, for the year 1953-4. A member of the Seminary's School of Sacred Music faculty, he has been head of musicology at the Juilliard School of Music since 1946, and has been active as a pianist, lecturer and radio speaker

Honors for Virgil Fox

Virgil Fox, concert organist and organist of the Riverside Church, selected Most Popular Organist of the Year in the first national poll of the Choral and Organ Guide magazine, has signed a new contract with RCA-Victor; his long-playing records will be made on the great organ at the John Hays Hammond castle in Gloucester, Mass.

Choir and Organ Notes

Forty mixed voices sang the Martucci Saint Barnabas Mass and the "Constitues Eos" in St. Barnabas Church, Yonkers, N. Y., on June 14. . . . On the same date, Dr. Charles M. Courboin directed Perosi's Mass in D Minor in St. Patrick's Cathedral, New York. . . . John Bainbridge gave an organ recital at noontime on June 16 in Trinity Church, New York, his program including works by Volckmar, Saint-Saens, Groven and Eddy. . . . At Christ Church, Methodist, New York, on June 14 Everett Tutchings played organ selections from Urtenga, Bubeck, Stebbins and Shure. . . . Departing from the tradition of a male choir, John Hall Upham, assistant organist at the Cathedral of St. John the Divine, New York, will conduct a mixed choir of men and women during the summer months. . . . Ernest Mitchell was heard in an organ recital at Grace Church, New York, on June 19, playing compositions by Jongen, Bach, Jacob and Widor. . . . The School of Sacred Music of Hebrew Union College, New York, graduated nine cantor-educators with the degree of Bachelor of Sacred Music, on June 11. . . . A recent performance of Verdi's Requiem, given at the University of Illinois, was dedicated to the late William Griffith Hill, professor of music, who died on May 16.

Haydn's Mass in C ("Mass in the Time of War") was presented by the Interracial Fellowship Chorus and Chamber Orchestra, under the direction of Harold Aks, in its sixth annual spring program at Town Hall, on the afternoon of June 7. Also on the program were works by Fauré, Bartok, Haufrecht and Dett.

Harry Gilbert, who is retiring after 32 years as organist at Fifth Avenue Presbyterian Church, New York, was honored at a reception following vesper services on June 7. . . .

Gertrude Lindhurst, soprano soloist, and J. Goodman Waters, organist, appeared on May 17 in a program dedicating the new organ at the Church of God, Bronx, N. Y.

MUSIC FOR THE CHOIR LOFT

Women's Voices

SANCTUS, by Gerard van Kooten. World Library of Sacred Music, Cincinnati, O., 20c.

A most unusual musical setting of the famous text, for women's voices (SSA), to be sung a cappella. Latin text. Vocal tessitura is normal, with opportunity for a good low alto section. 3 pages.

For Solo Voice

WHITHER SHALL I GO FROM THY SPIRIT, by Carl F. Mueller. Carl Fischer, Inc., 60c.

A simple but effective solo for medium voice in G, built around words from Psalm CXXXIX; 7-12. Singing tessitura normal. Suitable for general service use. 4 pages.

THE SOULS OF THE RIGHTEOUS, by Myles B. Foster. J. Fischer & Bro., N. Y., 75c.

A solo for medium voice of substantiality, with text from the Book of Wisdom. Arranged by Robert A. Gerson. Begins in quasi recit. style. Numerous optional notes for singer's convenience. Resolves into quiet concluding passage on the words, "They are in peace." Organ or piano accomp. Vocal tessitura easy. 5 pages.

John Harms Chorus Activities

The Gala Opera Concert of the John Harms Chorus, June 2, was the closing evening in a fine series of music events which included the 13th annual appearance of the ensemble and soloists on March 8 at Town Hall.

At the Opera Concert, guest artists with the chorus were Virginia MacWatters, singing coloratura arias from the Barber of Seville, Die Fledermaus and Lakmé; Mildred Miller in excerpts from Carmen; Robert Rounseville substituting at short notice for Giulio Gari in tenor airs; and Walter Cassel in numbers from Don Giovanni, Massenet's Vision Fugitive and Verdi's Eri tu. Milton Kaye and Stewart Willie accompanied.

The Chorus presented Jascha Heifetz in concert Jan. 27 at the Plaza Theatre of Englewood, N. J. With Emanuel Bay at the piano, the violinist played Handel and Grieg Sonatas, a group of his own transcriptions and the Vieuxtemps Concerto No. 5. On Feb. 13 the Choral Group was heard with the Teaneck Symphony Orchestra, G. Donald Mairs conductor, programming Brahms' Song of Destiny; the Inflammatus from Rossini's Stabat Mater, with Iona Harms, soloist; the Prayer-Dream scene from Hansel and Gretel; and the Coronation Scene from Moussorgsky's Boris, with bass soloist Carlos Sherman. On March 8, in Town Hall, soloists with the group were Milton Kaye, pianist; Richard Cassilly, tenor; Helen Dinzik, soprano, and Carlos Sherman, bass.

The Bach St. Matthew Passion was performed on March 30 at St. Paul's Church, Englewood, N. J., with soloists Iona Harms, Betty Tiedemann, William Kirkpatrick, Everett Anderson, Jack Sterrett, singers; Lois Wann, oboe; Eugene Dengel, violin; John Huston, organist.

In its concert series at the Plaza Theatre, Englewood, the organization has presented many noted artists, and from the proceeds has donated over $3,000 to the Englewood Hospital Building Fund. For its sixth season there, the chorus has engaged Vladimir Horowitz, scheduled to appear in January, 1954.

Chautauqua Season Plans

CHAUTAUQUA, N. Y.—The music season of Chautauqua Institution opens on July 5. Orchestral concerts, led by the new conductor, Walter Hendl, begin on July 18 and comprise 24 events. Recitalists include Risë Stevens and Richard Tucker of the Metropolitan Opera, the former appearing on July 11, and the latter on Aug. 29. There will also be programs by the Mischakoff String Quartet, recitals by the Columbus Boychoir, a schedule of six operas in English, student symphony concerts, and recitals by members of the Chautauqua Opera Association. Ralph McCallister is program director at Chautauqua, and Andrew H. Kellogg Clarke heads the Music Committee on special events.

N. Y. Academy Opera Workshop

The New York Academy Opera Workshop has presented two excellent performances at the Joan of Arc Auditorium. On May 3, Carmen offered a splendid cast listing Helen Rovelle, a rich-voiced dramatic soprano, in the name role; Pina Sarro, a lyrical Micaela; Frank Leonard, who won an ovation with telling singing and action as Don Jose; and Glen Worth, an especially good Morales. The other roles were well sung, with John Spana, as Zuniga; Peter Taormina, Escamillo; Mary Little, Frasquita; Jane Flynn, Mercedes; Jerome Sachs, Doncairo. The premiere ballerina was Odette Bouchard, assisted by dancers Karin Sears and Bogdon Smith. The conductor was Thomas Siklos.

The Opera Workshop, directed by Leonard Petri, with Harvy Darrell as managing director, announced La Traviata for June 21 and future productions of Aida Tosca, Cavalleria and Pagliacci. The group is a non-profit organization operating on a tuition-for-training basis, with performances awarded for vocal and histrionic merit. The work is twofold, providing ensemble and *comprimario* appearances for the inexperienced, and full professional performances with costumes, stage sets and orchestra for young artists.

Orfeo in Minneapolis

MINNEAPOLIS.—As the last presentation of the concert series put on by the Collegium Musicum under the direction of Gerard Samuel, Monteverdi's opera Orfeo was produced on May 4 and 5 as the final event of the annual Art Festival of the College of St. Catherine's. The importance of this performance lay in the fact that Mr. Samuel, in co-operation with musicologist Richard Fosse, based this presentation on the edition of 1609. Usually the work is performed in modernized versions which make no attempt to catch the spirit of the early baroque. Monteverdi's indications as to staging and instrumentation were followed as closely as could be done with the instruments now at our disposal. Strings, brass, flutes, three harpsichords and harp made up the instrumental ensemble. The cast consisted entirely of local singers and proved more than able to fulfill the vocal and stylistic demands of this masterpiece. The young baritone, Howard Skinner, sang the title role.

A. D. D.

Hannikainen in Continental Tour

HELSINKI, FINLAND. — Tauno Hannikainen, conductor of the Helsinki Symphony Orchestra, has returned after a long tour of England and the Continent. He conducted the London Symphony in two concerts at the Royal Festival Hall in London, and the orchestras of Zagreb, Sarajevo and Belgrade. Mr. Hannikainen will open the Sibelius Festival here with two concerts. Leopold Stokowski directs the last two.

Duluth Orchestra Opens Drive

DULUTH, MINN. — The Duluth Symphony Orchestra concluded its 20th anniversary season recently, with Gold and Fizdale, duo-pianists, as guest artists, and under the baton of Hermann Herz. Mrs. Wildey H. Mitchell, president for four years of the symphony association, announcing that for the second consecutive year the orchestra had closed its season without a deficit, opened the annual maintenance fund drive to raise a $23,000 guarantee fund.

On May 6, the Duluth Junior Symphony of 80 students from junior and senior high schools, also conducted by Mr. Herz, gave its 13th annual concert in the Central High School to an audience of 1,000. On May 7, the Junior Symphony traveled to Virginia, Minn., to give a concert there.

Mr. Herz, re-engaged here for next season, will conduct eight weeks of the New Orleans pop concerts during the summer.

NCAC National Concert & Artists Corporation

Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

American Piano Trio
Annette Corot, Esther Fernandez, Stephen Kovacs
3 Steinway Grands on tour

Ann Ayars
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Graham
PIANIST

Eva Likova
SOPRANO

Virginia MacWatters
COLORATURA — METROPOLITAN OPERA

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Guiomar Novaes
PIANIST

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Josette Yvette Roman
DUO-PIANISTS

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
CELLIST

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, Director
BACHELOR AND MASTER OF MUSIC DEGREES
ORCHESTRAL DEPARTMENT
Franco Autori Hugh Ross Jonel Perlea
Registration for the Fall Term, September 14, 1953
Catalog on Request
238 E. 105th St. New York 29, N. Y.

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4560 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Contributing Editors, HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
Educational Consultant; Choir Music, LEON CARSON
Radio-TV, Foreign Editor, DR. HENRY W. LEVINGER
Advertising, Promotion Mgr., WILLIAM A. TAYLOR

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

JULY, 1953

MUSICAL COURIER REPRESENTATIVES, U. S. A. and LATIN AMERICA:
CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). LOS ANGELES: Carl Post, Guarantee Bldg., 6331 Hollywood Blvd., Hollywood (Hempstead 7665), editorial representative; Dorothy Bersin, promotion, 1746 North Cherokee Ave. (Hollywood 9-1077). BOSTON: Jules Wolffers, 1572 Beacon St., Waban, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. PORTLAND, ORE.: Erna Hoefs, 4126 S.E. Hawthorne Blvd. (Empire 7320). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:
ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SCANDINAVIA: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

Cleveland Hails New Chorus in Requiem

CLEVELAND.—The 35th season of the Cleveland Orchestra has been a memorable one for many reasons. George Szell, completing his seventh year with the organization, has realized the formation of the Cleveland Orchestra Chorus of 300 voices. It was trained by Russell Gee and Robert Stofer to participate in the closing concerts of the season. Verdi's Requiem, owing to excessive ticket demands, was given three instead of the customary two hearings. It was an exalted performance, wrought with skilled knowledge by the conductor. The work's dramatic passion and intimate communion were alternately experienced by the listener. Orchestra and choruses responded magnificently. Herva Nelli and Nell Rankin contributed their vocal solos excellently. Jan Peerce and Nicola Moscona sang their allotted parts with beauty and distinction. Long ovations rewarded all participants.

A new music unit to promote Cleveland talent is being formed with the blessing of George Szell, who was the first to make a financial contribution to the cause. It is being christened the Friends of Music and will concentrate on chamber music, primarily. Already an official String Quartet has been formed to serve as nucleus, with Dr. Jerome Gross and Edward Matyi, violins; Abraham Skernick, viola, and Harry Fuchs, cello. This foursome has been invited by Western Reserve University to be its official quartet-in-residence, thereby assuring the substantial cooperation of the University. Contemporary music will be fostered and Cleveland composers encouraged. The city's leading musicians are interested in the plans. Members and patrons are to be admitted prior to the general public, admission will be free, and a monthly concert throughout the year is being planned, starting in June.

Spring events in the concert world have been heard in large numbers. No less than twelve choruses appeared in a single week. The Orpheus Male Chorus under Charles Dawe held forth at Severance Hall with Toronto's Lois Marshall the featured soloist; the exquisite young soprano took her audience by storm. The male chorus performed works of Palestrina, Handel, Mozart, Schubert and others with customary skill. . . . The Meistersingers performed at Studio WHK and laudably offered Herbert Elwell's Lincoln Requiem with Carl Grossman conducting the Cleveland Philharmonic Orchestra, and accompanying Chester Roberts, baritone, as soloist. . . . Polyna Stoska was applauded as soloist with the Curlionis Ensemble at Severance Hall. . . . The Jewish Singing Society, marking its 50th year, performed under Maurice Goldman's direction at Severance Hall. . . . Leonard Shure, pianist, and Josef Gingold, concertmaster of the orchestra, completed their highly artistic presentation of the 10 Beethoven Sonasas for violin and piano. . . .

Mark Blitzstein's Regina held the boards at the Playhouse for three weeks. It had an excellent production, good acting, good singing and splendid stage direction by the enterprising Benno Frank. Beverly Dame made an appealing Birdie; Adele Khoury was equally convincing in the title role; Nancy Magnusson as Alexandra was agreeable, and Gladys Tiff was happily cast as Adele. In lieu of an orchestra, the music was performed on two pianos by Rosa Lobe, Jack Lee and Mary Santoli. . . . At the Music School Settlement two young Chinese musicians were heard in a violin and piano recital; Ma Si-hon, winner of the Heifetz award and a member of the Cleveland Orchestra, and Tung Kwong-Kwong, pianist, pupil of Artur Schnabel and Leonard Shure, performed eloquently music by Bach, Beethoven, Krenek and Hindemith.

ROSE WIDDER.

AT GRADUATION EXERCISES . . . Ward Lewis, l., acting director of the Cleveland Institute of Music, and Walter Blodgett, curator of musical arts at the Cleveland Museum of Art and speaker at the Institute's 28th graduation program on June 11, congratulate Judith Hillson Faris. Miss Faris holds a place on the permanent Honor Roll of the school, won the Alumni Award for the highest scholastic of any student in the school for the past year, and was the speaker for the class of 1953 at the annual dinner.

Berea Bach Fete Draws Throngs

BEREA, O.—True to time-honored tradition, the 21st annual Bach Festival, founded by the late Albert Riemenschneider, opened with chorales by the Brass Choir stationed in the High Tower of the Administration Building, and led by Frederick Ebbs.

The first day was devoted to miscellaneous chamber works. The Second Concerto in C major for Three Claviers under the baton of George Poinar, was ably performed by pianists Carl Schluer, Walter Hasenmueller and Guilford Plumley with string orchestra. Other orchestral works on this day were the C major Suite, and the Brandenburg Concerto No. 5, in which Mr. Poinar also assumed the violin solo part, while Mr. Plumley was at the piano and William Hebert performed the solo flute part. The G minor Violin Sonata was in the capable hands of Allen Ohmes.

Naturally, the large vocal scores of Bach held the greatest interest for the capacity audiences that filled the Kulas Musical Arts Building during the series. The Festival Orchestra, enlarged by important musicians from the Cleveland Orchestra, and the excellently trained Festival Chorus contributed in high measure to artistic projection of the various Motets and Cantatas. Soloists in these choral works were Mary Marting Pendell, soprano; Frances Lehnerts, contralto; Glenn Schnittke, tenor, and Phillips MacGregor, bass. All these artists sang their assignments in the finest tradition. Cecil Munk conducted the Cantatas No. 37, "Blessed Is the Man" and 36, "Up, Joyous Raise Your Song."

Preceding the presentation of the Christmas Oratorio, chamber music was offered by Farley Hutchins, organ and harpsichord; William Hebert, flute, and Esther Pierce, cello.

Although the Christmas Oratorio does not have the strength and beauty of the three works with which it rotates every four years—*i.e.*, the B minor Mass, St. John and St. Matthew Passions—it was presented with detailed artistry and much devotional spirit by all participants. The same soloists appeared in their allotted parts. The entire work was directed by Poinar with fine knowledge and appreciation of the tremendous task. Mrs. Albert Riemenschneider, who had given months of work in preparation of the Festival, was called to the stage at the conclusion of the festival to receive the ovation we all felt was due the creator and originator of these concerts, Albert Riemenschneider.

ROSE WIDDER.

NEWS IN BRIEF

The New York Trio (Fritz Jahoda, piano; Rachmael Weinstock, violin, and Otto Deri, cello) will open the summer concert series at the Eastman School of Music, Rochester, N. Y. Later in the summer the Trio will make a tour of Maine, including appearances at the University of Maine, Colby College, at Waterville, and at Kneisel Hall in Blue Hill.

Percy Grainger, Aaron Copland, Morton Gould, Vincent Persichetti were among the composers appearing as guest conductors of their works with the Goldman Band in Central Park, New York, on June 22, the opening event of the Guggenheim Memorial series.

David Van Vactor, conductor of the Knoxville Symphony Orchestra, left on June 13 for an extended tour of the music festivals of Europe.

The National Symphony Orchestra has mailed out 10,000 invitations to supporters to make suggestions regarding the works they would like to hear on future programs. Howard Mitchell, conductor, calls the project the Audience Program Panel.

Elmo Russ, composer-baritone, presented several artists in a program called A Galaxy of Stars on May 9 at Town Hall. Mr. Russ was heard in a group of his own songs, and shared the program with Yolande Tornell, Carlos Sostarko, Marie Miller, Louise Caselotti and Buddy Costa.

Jan Smeterlin, Polish pianist, who makes his first extended American tour after a lapse of several years next October, November and December, has been booked for a series of concerts in Italy in February, 1954, including four Chopin recitals in a Chopin Festival in Turin.

Ralph Farnsworth, young dramatic tenor of New York, won the grand prize in competition at the end of the ten weeks season of the radio series Le Stelle delle Domani sponsored by the Bartoli Trading Corp., over Station WHOM.

The American Accordion Symphony Orchestra, consisting of 34 players of specially built accordions and one tympanist, has been formed by Charles Nunzio, of Newark, N. J. The group will make its debut at Carnegie Hall next fall, to be followed by projected tours and television appearances.

Gerald E. Deakin, former personal representative of James Melton, has been appointed manager of the Serious and Concert Division of the American Society of Composers, Authors and Publishers.

George Schick, who starts his fourth season this fall as associate conductor of the Chicago Symphony Orchestra, will conduct the orchestra of Les Concerts Symphoniques in Montreal on July 17 in one of the regular outdoor concerts of the summer season.

Valentina Aksarova sang at the Serge Prokofieff Memorial Concert given in the Recital Room of the Royal Festival Hall, London, on May 19.

A. W. Binder will receive the honorary degree of Doctor of Hebrew Letters from the Hebrew Union College-Jewish Institute of Religion June 9.

Cesare Osvalda Riso, Brazilian pianist, was soloist in two Mozart Concertos on May 16 in a Mozart Festival at the Auditorium "Pio XII" in Rome, under the baton of Oliviero de Fabritiis. The young pianist was heard with this same conductor within the past year at the Teatro Municipal in Rio de Janeiro.

Alton Jones, pianist, gave recitals in New Rochelle, N. Y., and at Elon College, N. C.

The Virginia Symphony Orchestra, with William Haaker conducting, is playing its fourth annual spring tour with 100 concerts booked throughout Virginia and into Maryland, Kentucky, West Virginia, and Tennessee.

Paul Doktor, violist, will give the European premiere in Paris this summer of a new Concerto for Viola and Orchestra written especially for him by the French composer Henri Dillon.

Flor Peeters, Belgian organist, will make his fourth tour of the U. S. next October and November.

Compositions by Gustave L. Becker were presented at a musical matinee in Studio 707, Steinway Hall, on May 31.

PAUL **ALTHOUSE**
Formerly Leading Tenor Metropolitan Opera
30 Years in Grand Opera
Teacher of Many Successful Singers, Including ELEANOR STEBER, Leading Soprano, and RICHARD TUCKER, Leading Tenor, Metropolitan Opera.
260 W. 72nd St., New York 23 TR. 7-3538

CLARENCE ADLER PIANIST and TEACHER
Studio: 336 Central Park West, New York 25, N. Y. Riverside 9-4922

GIUSEPPE **BALESTRIERI**
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — MICROPHONE, RECORDINGS

JOSEPH **FLORESTANO**
Teacher of Singers
The development of the singer from vocal mechanics to career achievement.
244 Lexington Ave. N. Y. 16, N. Y. LExington 2-0765

BIANCA **SAROYA** — DIMITRI **ONOFREI**
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6738

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6804 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Gochnior, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE **NESSI**
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

LILA **LEEROY**
TEACHER — VOCAL TECHNIQUE
Fac. New York College of Music Since 1939
American Theatre Wing—NYSTA-NATS
Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

ISER **SWICA**
Teacher of Singing
OPERA — CONCERT — RADIO
Italian principles of Voice Production—
German - Italian - French repertoire
45 W. 76th St., N.Y.C. SC. 4-6018

ROSALIE **MILLER**
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-9475

SILHOUETTES By MARY CRAIG

N.A.T.S. Summer Workshops Offer Study Opportunity

Students and teachers seeking a pleasure-*cum*-profit vacation will discover much of cultural interest, actual experience and agreeable contacts in the Summer Workshops of the National Association of Teachers of Singing. The various regions or centers of activity have been selected both for travel convenience and for choice of vacation locale. In the five districts are mountain, river and wide plain country where vocal clinics, seminars on study problems and performance in carefully planned curricula will be under supervision and guidance of nationally recognized vocal authorities.

N.A.T.S. Chapter meetings also provide a medium for exchange of ideas and refresher courses. A diversified and extensive program includes the sponsoring and forming of local study groups (usually small groups) which concern themselves exclusively and in detail with professional problems; participation in the voice forums of other organizations, such as music teacher associations of various states; collaboration in the presentation of programs with opera and folk dance groups; and in conducting vocal competitions. Winners of these have in several instances been awarded appearances with some of our symphony orchestras, and the furthering of their careers generally has been assumed as a responsibility by the chapter.

The regular meetings follow a variety of patterns. Discussion of a wide range of subjects is informally indulged in by the group as a whole or somewhat more formally by a selected panel. Topics considered include analysis of local concerts—particularly song recitals, book reviews, reviews of new vocal music, the music curricula of colleges, and vocal studio problems, plus the invaluable voice clinic.

With repertory needs in mind, meetings are frequently devoted to the presentation by singers of unusual and unhackneyed songs stressing the historical perspective of song literature.

Lecture and lecture-demonstrations—often by speakers outside the profession—have proved most popular and (when open to the public, as they frequently are), have attracted audiences of well over a thousand persons. Outstanding among these lecture-demonstrations have been the showing of the films depicting the action of the vocal cords prepared by Northwestern University and by the Bell Telephone Company, and the demonstration of the apparatus for the binaural system of recording.

A recent release announces the granting of charters to the following chapters: Connecticut, Rhode Island, South Carolina, and Wisconsin. These four new chapters bring the total to twenty-three. The other chapters are these: Boston, Buffalo, Chicago, Colorado, Detroit, Indianapolis, Kansas City, Los Angeles, Maine, New Jersey, North Carolina, Pittsburgh—Tri-State, Philadelphia, Quad City (Davenport, Galesburg, Moline, Rock Island), St. Louis District, San Francisco, Twin City (Minneapolis, St. Paul), Washington, D. C., Western Massachusetts.

Kittain-Chaliapin Festival

The annual May recital presented by the Kittain-Chaliapin Studios was held May 19 in Carnegie Recital Hall. It brought the appearance of many delightyoung singers, some with superlative voices, all trained and directed with the careful guidance of Mme. Rita Kittain and Mme. Lydia Chaliapin, both of whom are experienced artists in performance and instruction. Duet, trio and operatic excerpts filled the major portion of the program of which the first half introduced the newer pupils on the roster. Among these very promising young singers were Biruta Sneider, Nora Garvin, Sydelle Radin, limpid voiced sopranos; and Nina Kalesca, excellent in coloratura potentials.

Favorites of previous seasons who reappeared were Anne Marie Randall, with deep-hued tones; Doris Boaz, who has definite audience appeal; charming teenage Gloria Sage, evidencing great gains in musicality and delivery; Regina Price, starring in the Villa-Lobos Bachianas Brasileiras, sung with violin and cello obligato, and warm-voiced Jacquelyn Cooper with her admirable legato and fine style, especially displayed in an aria from Mignon.

On the lengthy list of young professionals were Tassia Bertain, winning the audience with her personal beauty and charm of voice; Margaret Darnton, who disclosed fine dramatic timbre in the L'Enfant Prodigue aria of Debussy; Susie Matthews, contralto, who received an ovation for her rich-voiced singing of Russian and Spanish songs; and Raina Semeon, an exceptionally blithe and lovely coloratura soprano. Tom Riordan, baritone, and Maxfeld Lund, tenor, scored tellingly in ensemble and solo numbers. The program closed with a duet from Ponchielli's Gioconda, thrillingly sung by Margaret Darnton

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA—NATS
323 West 83rd St., New York 24, N. Y. SU. 7-3106

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

LEONARD PETRI
TEACHER OF VOICE — NYSTA-AGMA
N. Y. ACADEMY OPERA WORKSHOP
Hotel Ansonia, 73rd & B'way, Studio 5-109, N.Y.C. TR. 7-2027

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 - Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
205 W. 57, N. Y. C. 19 — CI. 5-5880 CI. 7-5420

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4650

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8781

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty, Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2165

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7578

ELSA BAKLOR
SOPRANO — TEACHER — NATS
Vocal Production - Repertoire - Stage
2201 Eutaw Pl., Balt. 17, Md. — Rm. 701, 119 W. 57 St., N.Y.C.

and Susie Matthews. At the piano were Valentin Pavlovsky and Louis Cooper with assisting artists, Rene Kennedy, cello, Felix Romaine, violin. Mildred Wummer, flute. M. C.

Dolf Swing Students Heard

On May 17 and 24, artist-students of the Dolf Swing Studios were heard in two excellent programs covering a wide range of art song, lieder and arias from opera and oratorio. Accompanied by expert Sigrid Ecklof Swing, the young singers disclosed fine schooling in poise and diction, plus many-faceted individual gifts of voice and interpretative skill. The first afternoon introduced Sherril Alver, interesting in the lyric-spinto repertoire; Rolf Wallerstein, a young tenor, who evidences a true flair for lieder; Thomas Mayne, who used his rich bass-baritone voice with telling effect in a Schubert group and the Gounod Mephisto's Serenade; Frank Jordan, whose ringing tenor voice has operatic potentials; Jan Speers, singing a Faurè group and Micaela's aria with appealing lyricism and lovely vocal timbre.

On May 24, Joan Taylor, soprano, was at her best in the second act aria from Tosca, which pleased the audience. Norbert Winkler, baritone, scored with splendid singing of the Schumann Dichterliebe and a beautifully nuanced version of Di Provenza from La Traviata. Personable Mirabell Hinson won applause with warm mezzo voicing of Schumann lieder and the Printemps qui Commence from Samson and Delilah. A group of Hugo Wolf, expressively sung, and a stirring rendition of a bass aria from Mendelssohn's St. Paul were offered by Arno Jacobsen. Six-foot-six Clifford Snyder was impressive vocally, as well as in stature, and showed particularly commendable legato and understanding in the I Canti Della Sera of Mozart.

Hier Work by Cincinnati Symphony

Ethel Glenn Hier, composer-pianist, of New York City, who maintains a studio in nearby Lakeside, Conn., was honored by a performance of her Asolo Bells by the Cincinnati Symphony Orchestra under the baton of Thor Johnson on Easter Sunday. The work is a tone poem describing the sounds in the little town of Asolo, Italy, twenty miles above Venice, whose foundations were laid by the Romans in 600 B. C. Asolo became the home of the Brownings and of the great actress, Eleanore Duse. Miss Hier's composition pictures in tone the crashing of the bells announcing the new day, Gregorian chants being taught to the children in a school at the edge of a lovely cypress grove; Folk Tunes like Santa Lucia and Funicili—Funicula, heard in the distance; all overlaid with the vibrating tones of the cathedral bells, which traditionally bear messages to the people working in the fields. The piece closes with an ave, very softly played.

Golschmann in Europe

Vladimir Golschmann, conductor of the St. Louis Symphony, at the close of the season here, flew to Europe to conduct in Barcelona, Spain. On May 28 he took a plane for Rio de Janeiro for a series of concerts. During Mr. Golschmann's 22 years on the St. Louis Symphony podium, he has established something of a record of attendance for conductors, having missed only one concert in that period.

TRAVIATA SCENE . . . Pictured in the third act of the Verdi work are singers of the Junior Opera Guild of Greater Miami, who, with the University of Miami Opera Workshop, performed the opera on May 2 at the Dade County Auditorium, Miami, opening National Music Week before an audience of over 1500. The young singers "learned from" the performance of the same work by the Opera Guild of Greater Miami in February, when leading roles were taken by Eleanor Steber, Robert Weede and Charles Kullman. In the May offering, Nancy Grethen Firszt was Violetta, other principals, Fred Riebel and Joseph Quinlan. The Junior Opera Guild, organized in 1948 by Arturo di Filippi, has also presented this season Die Fledermaus, Gianni Schicchi, Cavalleria Rusticana and The Telephone. For production next fall are Suor Angelica, Trovatore, Iolanthe, Madame Butterfly and The Queue of Ki-Lu by Mana-Zucca.

Corelli's 12 Concerti Grossi Recorded by Dean Eckertsen

Three hundred years ago a lad destined to become a supreme musician was born in Fusignano, Italy, and aptly named Arcangelo. This was Corelli, acclaimed as virtuoso violinist, composer and teacher, whose disciples Geminiani, Locatelli and Vivaldi carried on the development of the forms devised by the master's technical originality.

The customs and rich panoplies of church and court greatly influenced the color and style of the Corelli compositions. It is in his opus 6, the collection of twelve Concerti Grossi, that the creative height and inventive genius of this writer are most vibrantly disclosed.

In this tercentenary year, a young conductor, an American from Salt Lake City in Utah, has made, through the medium of Vox Productions, a contribution to musicology, music education and to general music appreciation with the recording of the complete Opus 6 Dean Eckertsen spent several years in collecting, studying and editing the scores of the Concerti Grossi. In 1951 at a concert in Carnegie Hall, New York, Mr. Eckertsen directed solo instrumentalists and a group of New York Philharmonic-Symphony players in the twelve works of this opus, revealing their beauty, magnitude and variety.

In the Corelli Concerti Grossi contrasts are elicited by variety of dynamics, utilizing duo or trio strings with or *contra* a medium-sized string orchestral ensemble. Different rhythmic forms and tempi are employed for light or shadow in nuance and mood values. The playing of the whole collection takes three hours, but these masterpieces do not become monotonous or wearisome, even though the melodic patterns at times grow familiar.

The listener may trace the liturgical flavor in six of the concerti, used in their period for the Mass services of the church. The best known of these is the eighth, or "Christmas," Concerto, with its benignant music descriptive of the Nativity. The records, technically superior, record with elegance and simplicity the ingenious fugal passages, the atmospheric clarity of the double counterpoint, and the adroit designs of notation and accent. The grace and charm of this portion of the opus hold surpassing beauty. In the final four, the secular or popular concerti, the form broadens, the texture is colorful, less fine-grained, though continually enchanting.

Dean Eckertsen controls the balance of his solo and ensemble groups with authority, deep understanding and a fluency remarkable in so young a conductor. String artists participating are Daniel Guilet, Edwin Bachman, violins, with Frank Miller, cello. M. C.

Mu Phi Epsilon Adds Chapters

During April and May, Mu Phi Epsilon, national music sorority, has added five new chapters to its roster. The national president, Ruth Row Clutcher, has installed three of these: Epsilon Tau, Washington University, St. Louis, Mo.; Elizabeth Foster Gentry, president; Epsilon Upsilon, Duquesne University, Pittsburgh, Pa.; Rose Petassi, president; and Epsilon Phi, Friends University, Wichita, Kan., with Elizabeth Tegeler, president. Epsilon, at Toledo University, Toledo, Ohio, was installed by the national second vice-president, Elva McMullen Gamble, and Judith Price was elected president. Eleanor Wilson, national first vice-president, was the officiating officer at the installation of the Long Beach, Cal., Alumnae Chapter, which has as its president, Verna Merrill Harkey.

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, *President* **Siegmund Levarie, *Dean***
86th Year
64 East Van Buren **Chicago 5, Illinois**

Chicago Summer Music Begins

CHICAGO.—When the 19th consecutive season of Chicago's Grant Park summer concerts on the lake front opened on June 24 Nicolai Malko was on the podium for his 9th season as resident conductor. Guest conductors will be Leo Kopp, Walter Hendl, Silvio Insana, Leroy Anderson, Thomas Schippers, Thor Johnson, Alfredo Antonini, Maurice Abravanel and Julius Rudel. Concerts will be presented four nights weekly (Wed., Fri., Sat. and Sun.) through Aug. 16, from 8 to 10 p.m.

Grant Johannsen was scheduled for solo appearances at the first two concerts, and a Wagnerian program, with soloists Eileen Farrell and Walter Fredericks for those of June 27 and 28. The concert schedule for July lists Malko, conductor, with Julian Olevsky (July 1-3); Kern-Hammerstein Program featuring Show Boat, conducted by Leo Kopp, with soloists Lois Hunt, Barbara Ashley, Earl William, Robert Weede, and the Park District Opera Guild Chorus (July 4-5); Walter Hendl with Constance Keene (July 8-9); Malko, with Fritz Siegal (July 10); Malko with Dean Sanders (first half) and Silvio Insana conducting excerpts from La Traviata with the Chicago Park District Opera Guild and soloists Dorothy Cothram, Ralph Nielsen, Miles Nekolny (July 12); Malko with Lois Marshall (July 15-17); Pop Concert-Composer's Night, Leroy Anderson, conductor, with Eugene List, soloist (July 18-19); Thomas Schippers, conductor, with soloist to be announced (July 22-24); Donizetti's Don Pasquale, conducted by Leo Kopp with Laurel Hurley, Lawrence Davidson, Davis Cunningham, Frank Valentino and Charles Rich (July 25-26); Thor Johnson, conductor with soloist Paul Olefsky (July 29-31).

Ravinia to Present Guests

Guest conductors of the Chicago Symphony Orchestra and soloists during the 18th season of the Ravinia Festival (June 30 to Aug. 16) are as follows: Eugene Ormandy (June 30, July 2, 4 and 5), with soloists Margaret Harshaw and Rudolf Serkin; Otto Klemperer (July 7, 9, 11 and 12) with Serkin, and Brucholleríe; Georg Solti (July 14, 16, 18, and 19) with Brucholleríe and Piatigorsky; Pierre Monteux (July 21, 23, 25 and 26) with Piatigorsky; William Steinberg (July 28, 30, Aug. 1 and 2) with Francescatti and Traubel; and Joseph Krips (Aug. 4, 6, 8 and 9) with Silvia Rosenberg, Michaels Award winner for 1952. The Northwestern University Summer Chorus, George Howerton, director, will participate in the Stravinsky Symphony of Psalms under Steinberg, July 30. The Hungarian Quartet will make its first appearance at Ravinia, when, with the assistance of Mieczyslaw Horszowski, the 7th week of concerts will be presented by them (Aug. 11, 13, 15 and 16).

Gamble Hinged Plans Open House

The new Piano and Organ Salon of the Gamble Hinged Music Company will be hosts on July 15 from 2 to 5 p.m. to piano teachers. Distinguished guests will include Iri Allison, founder-president of the National Guild of Piano Teachers, who will speak on the Aims and Goals of the Guild; Rudolph Ganz, Alexander Tcherepnin, Saul Dorfman, Bruno Glade, and George Howerton in a round table discussion on Piano Teaching Today.

This meeting is the first of a series sponsored by Anthony Sneath, progressive manager of the Piano and Organ Department. Among the pianos represented are the Janssen, Conover, Cable, Lester and Brambach. Mr. Sneath is also the exclusive agent for Minshall Electronic Organs. Joseph Anderson is the assistant manager.

Delta Omicron Conference for Chicago

The 23rd national conference of Delta Omicron, national professional music fraternity, will be held at the Bismarck Hotel, July 30 through Aug. 2. Katheryn Carlson is national conference chairman, and Lydia Smutny Sterba, her co-chairman. Highlights include a panel discussion, Careers in Music, Lela Hanmer, national music adviser, moderator; and

MARGOT SMITH, coach-accompanist, in addition to recital appearances with Austin and Ann Garrels and as accompanist for Eileen Deneen in her one-woman shows, Fledermaus and Boheme, has participated in two-piano programs and in original music for one piano, four hands. Organist for the 16th Church of Christ Scientist, Miss Smith also holds classes in musicianship in her Fine Arts Building studios.

a formal banquet, with Maria Kurenko, soprano and national honorary member, as guest artist.

"Phono-Gard" for Music Show

A feature at Chicago's convention of the National Association of Music Merchants, July 13-16, will be the presentation of "Phono-Gard" Phonographs, designed by the Grayline Engineering Company to overcome the problems of record scratch and tone arm damage. According to Edward Gray, Grayline president, safeguards for tone arm and playing records are so different from anything previously used that basic patents have been granted. Specifically designed for high fidelity reproduction, and adaptable for use with multiple earphones and external speakers, "Phono-Gard" is considered by its makers ideal for studios, schools and libraries whose classes require the repeated playing of rare and valuable records, as well as for every record owner who wishes to preserve his instrument and collection from wear.

Zipper for Winnetka School

Dr. Herbert Zipper has been appointed director of the Winnetka School of Music, Winnetka, Ill. Dr. Zipper, after a career as conductor in Europe, went to Manila to head the Academy of Music and direct the Manila Symphony. Imprisoned during Japanese occupation, he reorganized the orchestra after liberation, and in 1946 came to this country

Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 MU. 4-3428

NELLI GARDINI
TEACHER OF SINGING
American Conservatory Chicago, Ill.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

Allan KELLER
TENOR
186 Millbridge Rd., Riverdale, Ill. WE. 9-0525 / RI. 7-0800

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

MELNYCHYN
TENOR
825 Orchestra Bldg. Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

ESTHER PAYNE
CONCERT PIANIST — TEACHER
408 Lyon & Healy Bldg., Chicago, Ill.

LEO PODOLSKY
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: Ml. 3-4186

RAISA-RIMINI OPERA SCHOOL
719 Fine Arts Bldg., Chicago, Ill.
Telephone WE. 9-4319

HARVEY **RINGEL**
NATS
Baritone *Conductor*
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1371 E. 55th St.
Booking 1952-53 Chicago, Ill.

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

HELEN WESTBROOK
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144

on a cultural mission for the Philippine Government. One of his achievements here was to conduct the premiere of the Meyerowitz-Hughes opera, The Barrier, on Broadway, with Lawrence Tibbett. Since 1951, he has directed summer festivals of the Manila Symphony, including ballet performances directed by his wife, Trudl Dubsky Zipper.

Commencement Concerts

The Chicago Musical College held its 86th annual commencement concert and exercises in Orchestra Hall June 11. Dr. Herold G. Hunt, General Superintendent of Chicago Public Schools, delivered the address, President Rudolph Ganz officiated, and a program of concertos and arias was presented by students of Chicago Musical College and the Chicago Musical College Symphony Orchestra (Dean Siegmund Lavarie, conductor) assisted by members of the Chicago Symphony Orchestra. Those participating were Michi Hirata, heard in two movements of the E-flat major Concerto for Piano and Orchestra by Rudolph Ganz; Edward Abner and Donald Grobe, tenors, heard in arias from Ponchielli's La Gioconda and Wagner's Die Meistersinger; Stanley Davis, in Busoni's Concerto for Clarinet and Small Orchestra, and Jerry Bailey, soloist in Brahms' 2nd Piano Concerto.

Honorary degrees of Doctor of Music were conferred upon Alexander Tcherepnin, composer of international fame, pianist, critic and teacher, and Elmer M. Hintz, B.Mus.Ed., M.Mus.Ed., a prominent alumnus of Chicago Musical College who since 1945 has been director of public school music in Hartford, Conn., and has earned a high reputation among music educators throughout the country.

The sixty-seventh annual Commencement program of the American Conservatory of Music, John R. Hattstaedt, president, was held in Orchestra Hall June 16. The concert was presented by artist students and the American Conservatory Symphony Orchestra, Irwin Fischer, conductor. Robert Lodine, Doris Gray and Patricia Hart were heard as soloists in piano concertos of Mozart, Weber and Liszt; Marjorie Bradbury, in Bonnet's Variations de Concert for Organ; Shirley Norberg, in Tchaikowsky's Concerto in D minor for Violin and Orchestra; and Frederic Griswold, tenor, Doris Carpenter, soprano, and Narczy Pasterczyk, baritone, in arias of Mozart, Massenet and Giordano. A large number of candidates received Master of Music, Bachelor of Music, and Bachelor of Music Education degrees, and honors were awarded winners of special contests.

The DePaul University Symphony Orchestra presented its Commencement week concert in Thorne Hall, June 9, under the direction of Paul Stassevitch. Student soloists who were featured in piano concertos by Beethoven (C minor and G major) and Mendelssohn, were Dolores Mazcko, Rosemarie Intrieri and Romuald Dziopek. Others were James Decker and Theodore Johnson, clarinet soloists in a Concerto and a Concertina for Clarinet by Mozart and Weber, respectively; and Paul Engelstad, who sang Verdi's Eri Tu from The Masked Ball. Orchestral works included the opening Overture by Ranzini, pupil of Leon Stein, and Alexander Tcherepnin's Romantic Overture.

The Chicago Conservatory's Commencement program with members of the Chicago Symphony Orchestra, Robert Kalter, conducting, and soloists from the school's artist faculty studios, was presented in Orchestra Hall on June 14. Operatic arias from Rigoletto, Samson and Delilah and La Gioconda were sung by Floyd Wesley Overall, tenor; Marilyn Himmler, mezzo, and Virginia Moore, contralto; the Handel-Casadusus Concerto for Viola and Orchestra, played by Joseph Schnierer; Bonnet's Variations de Concert for Organ, by Philip Rietveld; Glazounow's Violin Concerto in A minor, by Paul Carlson; and Piano Concertos of Beethoven and Schumann by Paul Amkrum and Jarol Tetrev. The graduating class listed those receiving Bachelor and Master of Music degrees.

The Cosmopolitan School of Music, Clarence Eidam, president, presented its Commencement Concert June 10, in the Eleventh Street Theatre. The opening Scherzo for Orchestra was written by Robert Byan, a Composition Major Student of the school. Arias of Rossini and Wagner were sung by Sallie Carlisle, and Marilyn Bolam, sopranos and John McQuaid, tenor; works of Beethoven and Franck works for piano and orchestra performed by Patricia Tuley and Marilyn Mueller; and Lalo's Symphonie Espagnole for Violin, by Elizabeth Mosny.

Progressive School of Music

Harriet Kay, director of the Progressive School of Music, Drama and Dancing, now in its 39th season, presented a large number of her pupils and those of her faculty, in two recitals given on May 24 in Curtiss Hall of the Fine Arts Building. Following the programs, outstanding pupils were awarded certificates of merit, gold Pi Mu pins, and gold certificates were received by winners of the National Federation of Music Clubs contests. Those receiving the latter were John Thomas Covelli (8th consecutive year), Lawrence John Leverenz and Sharon Iris Weisbach (6th year), Eileen Joan Bellen and Carl Lionel Friberg (4th year) Ivanka Mejzr and Cynthia Marie Robinson (3rd year). National Guild of Piano Teachers auditions were Donna Shapiro, Cynthia Marie Robinson, Lawrence John Leverenz, Eileen Joan Bellen, Riva Mary Barbakoff, Carol Julia Tomko, David Olson and John Thomas Covelli.

Lamont Students in Recital

A song recital by students of Eunice Steen Lamont attracted a very large audience to the ballroom of the St. Claire Hotel, June 14. Those who participated were: Elese Evenson, Anne Sjostrand, Joyce Foster, Margaret Schorr, Magdalene Nemes, Prentice Alexander, Esther Axelrod, Raphael, Durso, Mary Gury, Jeanette Daronatsy, Marie Varallo, Lucile Alexander, Margaret Murphy, Patricia Bowling, A. Clayton Calvin, Elaine Stamos, Allan McClure, Cela Roter, Annette Damiani. Rhea Shelters, a musicianly accompanist, was an asset to the students.

Pupils of Cecile de Horvath Active

Amy Degerman has played in Decatur and before the Lakeview Musical Society. John Stroupe won a $75 award in an Oak Park contest and played before the Rotary Club and the D.A.R. in Oak Park. Eleanor Regnery appeared before the Hinsdale Music Club; Susan Regnery at Avery Coonley School in Downer's Grove. Sandra and George Sanders received superior ratings in a Downer's Grove contest and played before the Downer's Grove Music Club at the Darwin School in Chicago. Wayne Janda won a contest in Berwyn and performed at the festival. He also played before Cook County Federation of Women's Clubs. Howard Legare gave recitals in Mexico City and before the Woman's Club in San Antonio. Miriam Attig played before the Business and Professional Women's Club in Naperville. Carroll Meyer gave recitals at Boise (Idaho) Junior College and the College of Idaho; Esther Sopkin Lennert was heard in a recital before the Women's City Club, Long Beach, Cal.; Evelyn Teander in a recital at Drake University; and Leypsa Lauria in recitals before the Cook County Federation of Women's Clubs and the Darwin School. All the foregoing are pupils of Cecile de Horvath.

SONIA SHARNOVA coaches her pupil Edith Lang, Chicago soprano, who has been awarded a Fulbright Scholarship for a year's study in Italy at the Rome Opera Workshop, where she will work with Mme. Sharnova's own teacher of operatic roles, Riccardo Picozzi, in charge of the acting department of the Opera Workshop. Miss Lang, who this season sang a Kimball Hall award recital sponsored by the Society of American Musicians, was first place winner in the State and District competitions of the biennial Young Artists' Contest of the National Federation of Music Clubs, and as their representative, was runner-up in the finals at Town Hall, New York. She has sung with the Chicago Symphony, with the Grant Park Opera Guild, and, on June 20 and 21, appeared on WGN's Theatre of the Air and as soloist of Enchanted Hour program.

Hanmer Pupil Presented

Lela Hanmer, member of the piano faculty of the American Conservatory of Music, presented her pupil, Dorothy Cordes, in joint recital with Catherine Loomos, cellist, student of Rosalie Ernest, in the auditorium of the Conservatory on May 10. Works of Bach, Beethoven, Chopin, Liszt, Squire, Fauré, Moszkowski and Debussy composed the program.

ETTA MOTEN
Concert - Lectures
Musical Dramatizations
3548 Vernon Ave. Chicago 15 OA. 4-0303

RUDOLPH GANZ
Booking 1953-54
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano—Decca Records

San Francisco Opera Gives Autumn Plans

SAN FRANCISCO. — Plans for the 31st season of the San Francisco Opera Association, opening Sept. 15 at War Memorial Auditorium, include a first performance here of Beethoven's ballet Prometheus, on a double bill with Strauss' Elektra. Puccini's Turandot, not heard here in more than 20 years, will have a new production. Other revivals are Massenet's Werther and Verdi's Masked Ball. The opening night will present Boito's Mefistofele. The schedule also includes Boris Godounoff, Don Giovanni, Die Walkuere, Tristan und Isolde, Puccini's Manon Lescaut, Madama Butterfly, La Boheme, Barber of Seville, Otello and Carmen.

Artists to be introduced to America are Inge Borkh, Gertrude Grob-Prandl, Margarete Klose, Giulietta Simionato, Ludwig Suthaus, Cesare Valletti and the conductor Georg Solti. Local debuts will be made by Ellen Faull, Paul Schoeffler, Barbara Gibson, Janice Moudry, Beverly Sills, as well as the Italian conductor, Tullio Serafin; local singers Lawrence Mason and John Lombardi will also make debuts with the company. Among those listed are Licia Albanese, Dorothy Kirsten, Dorothy Warenskjold, Lola Hartzell, sopranos; June Wilkins, Margaret Roggero, contraltos; Virginio Assandri, Cesar Curzi, Mario del Monaco, Alessio de Paolis, Jan Peerce, Brian Sullivan, tenors; George Cehanovsky, Frank Guarrera, Colin Harvey, Enzo Mascherini, Robert Weede, baritones; Lorenzo Alvary, Salvatore Baccaloni, Dezso Ernster, Jan Gbur, Desiré Ligeti, Nicola Rossi-Lemeni, Italo Tajo, bassos. The conducting staff includes Kurt Herbert Adler, Fausto Cleva, Clauco Curiel, Karl Kritz and General Director Gaetano Merola, in addition to Solti and Serafin. Two weeks in Los Angeles and single performances in San Diego, Sacramento and Fresno are also included.

Pop Concert Plans

The San Francisco Art Commission will again give a Pops Concerts Series during six weeks at the Civic Auditorium, of ten events, on Tuesdays and Saturdays from July 11 to Aug. 25, by the full personnel of the local Symphony. Franca Duval, American soprano, active in Italian opera houses, will make her American debut at the opening concert, July 11. Arthur Fiedler will conduct all the events. Other soloists have been chosen in many cases by the local Music Critics' Circle. The Municipal Chorus, with Elizabeth Pharris, contralto, and Maxim Schapiro, pianist, will appear at the final event.

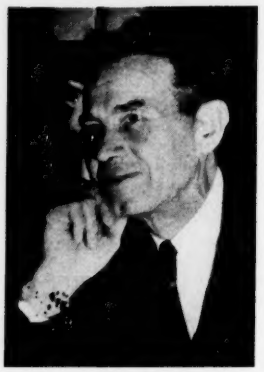
Falstaff at Stanford U.

The annual operatic performance at Stanford Memorial Auditorium was Verdi's Falstaff. Sandor Salgo, brilliant young conductor, was the leading personality in this performance. The cast included some professional artists. Francis Barnes, Edgar Jones, James Schwabacher, and June Wilkins. Most of the women who had other solo roles were Stanford students, and the chorus and orchestra were from the University's personnel. The chorus, trained by Harold Schmidt, was an asset. The stage direction was under F. Cowles Strickland, and the sets designed by Wendell Cole and costumes by Virgina Opsvig and Hergo Melchione were colorful details in a praiseworthy attempt at producing a very difficult work.

Concert Highlights

Among outstanding events in the concert field were Alice Ehlers' superb harpsichord program at the San Francisco Conservatory of Music, the first of two Bach lists, presenting the 15 two-part and 15 three-part Inventions; a joint recital by Brenda Lewis, soprano, and Raymond Manton, tenor, at the Veterans Auditorium, which included their performance of three Schumann duets, and solo offerings by each singer; the Alma Trio's opening program in the Century Club summer series of three chamber music lists by this fine organization (Maurice Wilk, violin; Adolph Baller, pianist, and Gabor Rejto, cellist).

Georgia Laster, young California soprano, who had been chosen by Bruno Walter as soloist in his "Coronation" concert with the San Francisco Symphony, remained here to give an excellent recital at the Marines Memorial Theatre. Other events were the Griller String Quartet's performance of Roger Sessions' Second Quartet at Wheeler Hall at UC, the concert being the last of their series and offering also Mozart's transcription of five fugues from Bach's Well-tempered Clavier; and a fine song program by Robert Lancaster, bass-baritone, with accompaniments played by Bernhard Abramowitsch.



LUTHER BRUSIE MARCHANT, chairman of Mills music department, is now endowed professor of music in accordance with a recent gift to Mills College from the May Treat Morrison Estate. Mr. Marchant has been affiliated with Mills since 1922.

Gift for Mills College

Mills College was the recent recipient of a gift of over $200,000 from the May T. Morrison estate. The fund creates an endowed professorship of music to Luther Brusie Merchant, professor of voice since 1922. The spring season at Mills was highlighted by a concert of the New Music String Quartet, a program presenting Suzanne Bloch, lutenist, and a song recital by Donald Gramm, bass-baritone.

Spring Music Festival

The Music Teachers Association of California, San Francisco Branch, presented a Spring Music Festival on May 17 at Marine Memorial Auditorium. Alma Birmingham is president of this group, and on the welcoming committee were Viloa Luther Hagopian, Isobel Stovel, Lincoln Batchelder, Stewart Brady and Phalen Tassie.

Vallejo Forms Music Society

A society open to the community and college orchestras of the Western States was organized in Vallejo at a conference of representatives of some of these groups. Kurt Herbert Adler, of the San Francisco Opera, the principal speaker, emphasized focussing the community's cultural forces, the community orchestra working with choral societies and church choirs, offering opportunities for young composers, and the advantages of presenting guest soloists. It is hoped the new organization (unnamed as yet) can help with personnel problems, distribution of players according to needs of individual orchestras, exchange of scores, and standardization of performance fees.

PHOTO CREDITS: Front cover (Mears Studio, Austin, Tex.); p. 3 (Cartoon by Farlow); p. 5 (Foto Locchi); p. 6 (Acme Special); p. 8 (© United Artists Corp.); p. 18 (H. Hewett, Cleveland); p. 21 (H. C. Elmore, Miami); p. 33 (Bradford Bachrach).

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street — Hollywood 46, Cal. CRestview 5-6240

ROGER WAGNER CHORALE
Concert — Radio — Television — Capitol Recording Artists
5746 Sunset Blvd., Hollywood 28, Calif. — HU. 2-7767

MAESTRO LEON CEPPARO
Teacher of Singing
3216 Club Drive — Los Angeles 34, Calif. — VErmont 8-8065

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. — Tel. GLadstone: 8375

NATHAN STEWART
VOICE TEACHER OF GEORGE LONDON OF THE METROPOLITAN OPERA ASSOCIATION
568 N. Larchmont Blvd., Los Angeles 4, Calif. — GRanite 5298

OSCAR WAGNER
ANNOUNCES THE OPENING OF HIS
PIANO STUDIOS
339 No. Hobart Place, Los Angeles 4, Cal.
NOrmandy 8805

West Coast Schedule Includes Ojai Series

LOS ANGELES. — Despite the advent of California's famed outdoor weather, musical activity did not cease with the official close of the regular concert season. Dividing time between the indoors and out, music continued its welcome ministrations with the Ojai Festival, which John Bauer has been presenting for seven years.

The most interesting of the concerts there were provided on the weekend when Thor Johnson shared the podium with Lukas Foss. The former excellently piloted the musicians through Mozart's Seraglio Overture, a premiere of Wallace Berry's Canticle on a Judaic Text, and Hindemith's Four Temperaments. Devoid of great musical charm, the Berry Canticle showed to disadvantage as placed between the lilting drive of Mozart and the brisk, structurally sound Hindemith. James Schwabacher, tenor, sang creditably in the work. Foss' performance of the piano part of the Hindemith revealed the loss experienced by the concert stage when he turned to composition and conducting.

In the role of conductor-composer, Foss scored the high point of the Festival, presenting the west coast premiere of his A Parable of Death with Vera Zorina, narrator, Mr. Schwabacher and the Pomona Glee Clubs. The performers combined in a superb rendition of a highly dramatic and intense work. Although this Parable is musically stark, it has a striking unity of thought and purpose, occasionally tending to lapse into pure theatrics.

The highly successful Festival closed with a concert listing Handel's C major Concerto Grosso, an excerpt from Mendelssohn's Midsummer Night's Dream and Giannini's Concerto for Trumpet and Orchestra. The latter opus, though somewhat pedestrian, was played well by trumpeter Morris Boltuch.

Babar at UCLA Festival

The seventh annual Los Angeles Music Festival, held at UCLA's Royce Hall, opened with fare to please the younger generation. The better part of the first evening was dedicated to the first performance of Babar the Elephant, children's opera with music by Nicolai Berezowsky, libretto by Dorothy Hayward, based on original stories by Jean de Brunhoff, and lyrics by Judith Randal. Albeit a charming fairy tale, the story of the educated young elephant seemed a rather aimless bit of whimsy. Musically, the score also revealed little that could be remembered. Franz Waxman, the director of the Festival, conducted the orchestra with a high degree of musicality and ability, drawing the most from an unrewarding work. It was regrettable that the fine talent of Waxman was not lavished on the originally scheduled Schoenberg Gurrelieder, postponed until next season. What little opportunity there was for acting and singing was fulfilled most capably by Heinz Blankenburg as Babar, Bonnie Murray as the King's Daughter, Katherine Hilgenberg as the School Teacher, and Henry Reese as the Circus Master. Brilliantly amusing was Waxman's rendition of Mozart's A Musical Joke, in which he conducted a string orchestra, the toy instruments played by local youngsters.

Another program of the UCLA Festival showed violinist Louis Kaufman to excellent advantage, playing six concerti of the baroque era. Works by Telemann, Vivaldi, Torelli and Bonporti served only to pinpoint the crowning magnificence of J. S. Bach.

Recital and Other Events

A private recital, attended by the Consuls General of Germany, Austria and Holland, presented one of the most brilliant pianistic talents displayed on the Coast in a number of seasons, Julian Karolyi. The evening was a prelude to a tour of the West which Mr. Karolyi starts shortly, with appearances scheduled at the Bach Carmel Festival and at the Los Angeles Wilshire Ebell Theatre. Superlative musical intelligence and a stunning technique were revealed in his playing of Beethoven, Chopin, Debussy and Liszt works.

An evening of concerto music was presented by artist students from the studio of Edith Knox, pianist. A large audience at the Assistance League Playhouse heard many examples of great promise and sound musicianship as exemplified in the playing of Shirley Golden, Gilda Grego, Nina Vida, Eleanor Regan, Ted Price and others, including

(*Continued on following page*)

PHYLLIS ALTHOF
Dramatic Soprano
OPERA — CONCERT — TELEVISION
4600 Los Feliz Blvd., Los Angeles 27 Tel.: NO. 1-9246

FLORENCE AMBER
Composer of Operetta "The Pilot of Tadoussac"
Mgt.: Mae Hoenig, 8844 W. Olympic Blvd.
Beverly Hills, Calif. CRestview 5-7773

Katherine Flowers Dance Company
American Negro Dances
from Primitive Ritual to Bebop
3501 Ninth Ave., Los Angeles 18, Cal. REpublic 2-3409

LILLIAS GILBERT
DRAMATIC SOPRANO
Opera — Operetta — Concert — Television
148 N. Pasadena Ave., Pasadena 3, Cal. RYan 1-9258

Ernest GOLD — Marni NIXON
Composer-Conductor Lyric Coloratura
1934 No. Van Ness Ave., Hollywood 28, Calif.

EDITH KNOX
CONCERT PIANIST—ARTIST TEACHER
Season 1953-54
1547 So. Gramercy Pl., Los Angeles 19, Cal. RE. 3-8245

MARJORIE LOW
SOPRANO
Opera - Concert - Oratorio - Radio - Television
1611 W. 47th St., Los Angeles 62, Cal. AX. 3-6703

Alice Eleonore SCHOENFELD
Violinist Cellist
Season 1953-54
351 No. Oakland Ave., Pasadena, Cal. SY. 3-3052

GRACE ANN SCHWENNESEN
Lyric Soprano
Mgt.: Mary-V Holloway, 1641 W. 7th St., Los Angeles 17, Cal.

EVELYN TANNER
DRAMATIC SOPRANO
Opera - Concert - Television - Radio
1249 W. 66th St., Los Angeles 44, Cal. PL. 2-1420

GEORGIA LASTER
SOPRANO — Naumburg Award 1953
Concert — Oratorio — Television — Radio
Per. Rep.: Wm. E. King, 914 W. Highland, Redlands, Cal.

Kathryne BUFFINGTON
PIANIST-TEACHER
Classical, Modern and Duo-Piano Training
1926 Arlington, Torrance, Cal. FAirfax 8-0644

BEVERLY HILLS ACADEMY OF MUSIC
DR. OLGA MELCHIONE
Voice — Musical Instruments — Dancing
145 S. Doheny Dr., Beverly Hills, Cal. CR 6-4283

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1132½ Larrabee St., Hollywood 46, Cal. CR. 5-1642

CHAMLEE
VOCAL STUDIOS — Los Angeles 46, Cal.
8118 Hollywood Blvd. ALSO U.S.C.

ALTA TURK EVERETT
Singer — Teacher — Lecturer-Author
Author of "Believe that Ye Have It"
170 N. Highland Ave., Los Angeles 36, Calif. YOrk 2592

Prof. VICTOR FUCHS
Teacher of Singing
ONLY TEACHER OF IGOR GORIN
1545 No. Laurel Ave., Hollywood 46, Cal. GR. 9620

ANNELIESE LANDAU, Ph.D.
Musicologist-Lecturer-Writer
Season 1952-53
Per. Rep.: Lili Carey, 25 W. 68th St., New York 23, N. Y.

CLYDE LEHMANN
VOCAL COACH — ACCOMPANIST
4357½ Fountain Ave., Los Angeles 29 NOrmandy 2-0712

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-6819

GIOVANNI POMPEO
Conductor - Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
4620½ Hollywood Blvd., Hollywood 27, Cal. NOrmandy 1-5711

ARDELLA SCHAUB
Creative Approach to Piano Study
SPECIAL ATTENTION TO ENSEMBLE PLAYING
6227 W. 5th St., Los Angeles 48, Calif. WAlnut 4823

PURVES-SMITH
PIANIST - TEACHER
570 So. Van Ness Ave., Los Angeles 5, Cal. DUnkirk 4-3292

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

TOKATYAN
VOCAL STUDIO
677 East Colorado St. Pasadena 1, Cal.
Faculty of the Los Angeles Conservatory

LILIAN BACKSTRAND WILSON
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

MAURICE ZAM
CONCERT PIANIST—TEACHER
6217 Rockliff Dr., Los Angeles 28, Cal. HE. 3763

(Continued from preceding page)

Salvatore Azzarello and Sandra McLarty.

Of interest to Coast musicians is the current Composers' Symposium being conducted by Darius Milhaud at the Music Academy of the West, in Santa Barbara. Students will have the opportunity of working closely with fifteen outstanding composers. Individual conferences and forum discussions are being presented with George Antheil, Castelnuovo-Tedesco, Lukas Foss, Bernard Herrmann, Ernst Krenek, Nin-Culmell, Donald Pond, Roger Sessions, Halsey Stevens, Virgil Thomson and Franz Waxman.

The Roman Sisters, expert piano team currently touring through California, will give the Coast premiere of the Second Avenue Waltzes by Vittorio Rieti, and are discussing a recording contract with Capitol Records. . . . An interesting recital was presented at the Assistance League Playhouse by pianist Shirley Effenbach. Attended by a large audience, including many of Miss Effenbach's students, the program listed a Bach Toccata, Beethoven's Opus 109, Schumann's Novelletten, and other works. . . .

Menotti's Amahl and the Night Visitors will be presented next fall by the opera department of the Los Angeles Conservatory of Music and Arts. Staging will be by Glynn Ross, with Robert Weiskopf as musical director.

The first concert of a new series designed to present international performers featured Walter Loesser, Viennese pianist, at the Assistance League Playhouse. Mr. Loesser is a pianist of stature, whose work, however, suffers from an overabundance of individuality. The possessor of a formidable technique, he sometimes adopts an over-emotional approach, but still creates some of the most exciting pianism heard here recently. The program listed Beethoven's "Appassionata," Schubert's Wanderer Fantasie' Chopin, Liszt and Strauss works.

CARL POST.

L. A. Teachers Hold Banquet

The Los Angeles Branch of the Music Teachers' Association of California held its annual spring banquet on June 15 at the Nikabob Restaurant in that city. Russel N. Squire, president, introduced members of the state board: Vesta Redmon, second vice-president; June Davison, recording secretary; and Mary McCormick Kennedy, financial secretary; past state president, Rowena Bishop; past presidents of the Los Angeles Branch: Emma Bartlett, Abbie Norton Jamison, Coe Bevani, and Alta Turk Everett; president of the Glendale Branch, Nell Brown; president of the San Fernando Valley Branch, Julie Lotze; committee chairmen of the Los Angeles Branch: C. Purves-Smith, trustee for student activities; Adele Lauth, opportunity recitals; Ivy Goade, discussion groups; Reuben Martin, membership and publicity; Jeanetta Gohl, ways and means; Roxanna Byers, California Plan; Elizabeth Copeland, certificate of merit; Alta Turk Everett, historian; Natalie Limonick, programs; and Esther Andreas, social and welcome; and special guests: Mr. and Mrs. Erly of the Sherwood School of Music and Mildred Roberts of the Progressive Series, St. Louis.

Ardella Schaub, president of the state association, installed officers of the Los Angeles Branch for the new year: Russel N. Squire, president; Stanley O'Connor, first vice-president; Florence Russell, second vice-president; Elizabeth Copeland, recording secretary; Hazel Eden, corresponding secretary; Eva Pearson, financial secretary; Madolin Hoch, treasurer; and directors Frank L. Johnson, Mae Gates Pepper, and Arthur Carr. Albert E Smith, one of the founders of Vitagraph, spoke on the beginnings of the movie industry. Olga Mitana Balough, violinist in the Los Angeles Philharmonic Orchestra, presented "magic" stunts. Numbers from The Mikado were sung by June Anderson, Virginia Murphy, and Virginia Blakeman, students at Pepperdine College, accompanied by Mary Philips, assistant professor of music at that institution.

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4504

Franca DUVAL
AMERICAN LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nullo 22, Milano

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Anthony MARLOWE
LEADING TENOR
Royal Opera House
Covent Garden — London

MARIA CARRERAS
Concert Pianist — Teacher
"INTERPRETIVE AUTHORITY."—*N. Y. Herald-Tribune*
169 E. 78th St., N. Y. C. BU. 8-0311

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

TAMARA BERING
MEZZO-SOPRANO
Per. Rep.: Valerie Tysliava, 130 W. 57, N.Y.C. 19 JU. 6-5339

LILLY WINDSOR
Lyric Soprano
"SHE CAME — SHE SANG — SHE CONQUERED." *Times Herald, Washington, D. C.*
Vincent Attractions, Inc.
119 West 57th St., N. Y. 19, N. Y.

THE VOCAL STUDIO
PROF. MAX and STEFFI
KLEIN
344 W. 72 St., N. Y. C. 23 TR 3-5736

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8909

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

JUANA
Dance Portraits from Many Lands
Management:
Musical Artists
119 W. 57 St., N.Y. C. 19

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. CIrcle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

DAVID DAVIS—*Violinist*
Celebrity Artists Corp.
Walter Preston Mgt., Inc., Radio, Television
119 W. 57th St., New York 19, N. Y.

SUSANNE FREIL
SOPRANO
Oratorio - Concert - Radio - Television
Mgt.: George Leyden Colledge—Inga Wank, RKO Bldg., N. Y. C.

HAROLD BORDEN
Tenor
Mgt.: National Music League
130 W. 56th St., New York 19, N. Y.

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

OPERATIC ACTING
ROSE LANDVER
Studio: 325 Riverside Drive
UN 5-4422

DOWN PUBLISHERS' ROW

The world premiere of a new cantata by Mario Castelnuovo-Tedesco, entitled The Queen of Sheba, was the feature of a concert of contemporary Jewish music, June 18, in Temple Beth El, Los Angeles, by the Fine Arts Committee of the University of Judaism; Adolph Heller conducted a chorus of 14, women's voices, Georgia Laster, soprano, was soloist, and the composer was at the piano. . . .

A $3,300-prize contest for composers who are citizens of the U. S. has been announced by the National Symphony Orchestra, of Washington, D. C., to commemorate the 25th anniversary of its founding, which will be celebrated during the 1955-6 season.

The prizes include one of $2,000 for a symphony, another of $1,000 for another extended orchestral work, and one of $300 for an overture. The winning work will be selected by a panel of judges, and it will be performed by the orchestra under its conductor, Howard Mitchell, during the anniversary season, 1955-6. Entries may be submitted between Oct. 1, 1954, and Jan. 1, 1955. Complete details may be had by addressing the National Symphony Orchestra, 2002 P St., N. W., Washington 6, D. C.

Following a custom of Brahms, Thomas Scherman, conductor of the Little Orchestral Society, will hold open-house for composers who have material to show him, on Saturdays beginning Sept. 26 and continuing every other Saturday afternoon through March; appointments should be arranged through the offices of the Little Orchestra Society, 35 W. 53rd St., New York 19, N. Y. . . .

Leonard Feist, president of Mercury Music Corp., was re-elected president of the Music Publishers Association of the U. S. at its 59th annual meeting; Joseph A. Fischer, of J. Fischer & Bro., was named vice president; Geoffrey Gray, of H. W. Gray Co., treasurer; Donald Malin, of C. C. Birchard Co., secretary; and Amy W. Klingmann was reappointed administrative secretary. . . .

The Irish Guard's Band, directed by Captain C. H. Jiggs Jaeger, included Paul Lavalle's new United Press March in the music they played in the Coronation procession on June 2. . . . Among novelties scheduled for performance by the Goldman Band in this year's Guggenheim Memorial Concerts are Illinois, a new march by Edwin Franko Goldman; Pageant for Band by Vincent Persichetti; The March on the Bastile by Arthur Honegger; Le Palais Royal by Georges Aurio; and Overture in C by Charles Simon Catel (1793-1830), revised for modern band by Richard Franko Goldman and Roger Smith; some are introductory, some are first American and others first performances at these concerts. . . . Michigan State College is offering $1,000 in prizes for a college march and college song, the contest closing Jan. 1, 1954; additional information and entry blanks may be obtained from Michigan State College Centennial Music Contest, P. O. Box 552, East Lansing, Mich. . . .

The Friends of Harvey Gaul, Inc., Pittsburgh, Pa., announced award winners for the sixth annual composition contest of 1953; the $400 award for the best one-act opera, has been won by Robert Wheeler Mann, for his opera The Little Prince, with first honorable mention going to Philip W. Slates for Pierrot and the Minute, second honorable mention going to Ashley Vernon for The Barber of New York. A special $100 award for two harps, offered by Mrs. Albert F. Keister in memory of Harvey Gaul, goes to Charles Haubiel for his composition Etude, with first honorable mention to Floyd A. McClain for a Sonatina.

PACIFIC COAST JOTS

The Paganini Quartet will give the 17 string quartets of Beethoven in six concerts at the Montecito Festival, Biltmore Hotel, Santa Barbara, July 25-30; concert versions of the Marriage of Figaro and Don Pasquale will be offered by the Concert Opera Repertory under Wolfgang Martin (by arrangement with MGM) and stage direction of Alfred Perry. . . . Katherine Flowers Dance Company were the attraction at the Wilshire Ebell Theatre on June 21, and will appear at the University of Oregon, Aug. 6, and at Redlands Bowl, Aug. 25; Miss Flowers recently was interviewed over KNX in a "This Is Los Angeles" broadcast. . . . Jan Popper, director of opera at UCLA has been engaged to conduct the only opera performance at the Hollywood Bowl this summer—Carmen on July 13. . . . Mae G. Hoenig, manager of the National Artist and Lecture Service, presented a "Preview of Artists and Lectures for Your Year's Program" at the Friday Morning Club on June 16. . . . Madi Bacon conducted her San Francisco Boys' Chorus in the premiere of Tom Sawyer, a musical play by Jon Elkus, on May 22 at the Everett Junior High Auditorium, San Francisco, repeating the work there the next afternoon and on May 31 at Berkeley Little Theatre. . . . The Greater Los Angeles Chorus and the Highland Park Symphony combined to present Brahms' Requiem on June 8 in Franklin High School Auditorium, conducted by Dr. Hugo Strelitzer, with Grace-Lynne Martin and Stephen Kemalyan, soloists. . . . U.C.L.A. invited the Los Angeles Bureau of Music to repeat its performance of Bach's St. Matthew Passion on the Westwood campus on June 29, directed by Carlton Martin, the bureau's adult chorus supervisor. . . . The School of Music of the University of Southern California announces a Festival of Baroque Music, Alice Ehlers, artistic director, in Hancock Auditorium on the SC campus, July 5, 7, 8 and 12. . . . The Budapest String Quartet have arrived at Mills College, Oakland, for concerts and teaching this summer, including five Tuesday concerts in San Francisco, two at Mills College and one at Leland Stanford University. . . . Music Extension of the University of California is offering a summer course at San Francisco and Berkeley, featuring development of amateurs; Madi Bacon heads Music Extension. . . . G. Purves-Smith, pianist and teacher, attended the State Teachers' Convention in Stockton, returning at the conclusion to Los Angeles to conduct his usual summer master classes for teachers from all over the country, and to continue his regular teaching at his home studio. . . . Evan Harbrecht, lyric coloratura soprano, artist-student of Ruth Miller Chamlee, made a concert debut at the Teatro Nuovo in Milan in May under the auspices of the ARC Concert Management.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

Gyorgy SANDOR
PIANIST
The Friedberg Management, 251 W. 57th St., New York 19

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7710

OLGA EISNER
Artist-pupils Include Many Renowned Singers and Teachers Here and Abroad.
467 Central Park W., New York AC. 2-6051

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

M. Fiveisky
Conducting—Coaching
Theory—Composition
Pupil of Rimsky-Korsakoff
Conductor of Moscow Grand Opera in U.S.A. with F. Chaliapin
939 8th Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

IGNE LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

FRANCO AUTORI
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

RUTH KISCH-ARNDT
Teacher of Singing and Interpretation
Lied, Oratorio, Early Music
845 West End Ave., N. Y. C. 25 RI. 9-1480

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6240

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

HANS J. HEINZ
EDUCATION FOR THE PROFESSIONAL SINGER
Faculty Chatham Square Music School of N. Y
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79 St., N. Y. C. REgent 4-6324

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

MUSICAL JOTTINGS

The Concertgebouw Orchestra of Amsterdam will make a tour of the U. S., extending over seven or eight weeks, presenting 40 concerts in Eastern and Midwestern cities, under **Eduard van Beinum** and **Rafael Kubelik,** probably beginning in October next; the trip will be financed by the Dutch Government. . . .

When the Vienna State Opera recently visited Paris, the members placed a tablet on the house where **Mozart's** mother died and gave a memorial performance of choral music at her grave. . . . **Grétry's** opera Richard Coeur-de-Lion will be presented on Aug. 10 and 11 by the Berkshire Music Center; on Aug. 3 the group will give three one-act works, **Gluck's** L'Ivrogne Corrigé, **Debussy's** L'Enfant Prodigue (in its original operatic version) and **Chabrier's** Une Education Manquée. . . . **George Morgulis,** viola player in the N. Y. Philharmonic-Symphony, has resigned to become general manager of the San Antonio Symphony. . . .

The opening of the Steinway centenary celebration takes place at Carnegie Hall Oct. 19—a benefit concert presenting the N. Y. Philharmonic-Symphony under **Dimitri Mitropouls** and more than 30 noted pianists. . . . **Hans Knappertsbusch** has given up his assignments at Bayreuth Festival (July 23-Aug. 23) because of ill health: **Clemens Krauss** will take over one Ring cycle and five performances of Parsifal. . . .

The Stadium Concerts six Wed. night programs are being sponsored as follows: TWO Airlines, Inc., **Schumann** program, June 23, **Leonard Bernstein** conducting, **Aldo Parisot,** soloist; International Business Machines Corp., July 1, Slavic program under Bernstein, **Zadel Skolovsky,** soloist: Calvert Distillers Corp., July 8, **Pierre Monteux** and **Henri Deering;** July 15, led by **Alexander Smallens, Ossy Renardy,** soloist; July 22, Flo-Ball Pen Corp., Smallens and **Michael Rosenker;** July 29, Lofts Candy Shops, Concerto Program, under **Thomas Schippers,** with **Isaac Stern** and **Gregor Piatigorsky.** . . . **Margaret Hillis** has formed a staff to do research for a catalogue of rare extant choral works from the 14th century to today. . . . When **Martha Wright** temporarily lost her voice in the middle of the song, I Gotta Wash That Man Right Outta My Hair, in South Pacific, on May 9, **Betty Early,** a pupil of **Joseph Florestano** stepped into the shower in full view of the audience and took over, later winning cheers at curtain call. . . .

The National Music Council (**Howard Hanson,** president) has been awarded the **Henry Hadley** Medal "for distinguished service to American Music" by the National Association for American Composers and Conductors; presentation was made at the annual reception and concert of the Association at the Waldorf-Astoria by **Richard Bales,** chairman of the awards committee. . . . **Barbara Atkins,** young American dancer, member of the Ballet Theatre, suffered a fractured leg when hit by a truck in Lausanne, during the company's tour of Europe. . . .

Benjamin Britten received the Order of Merit and **William McKie,** Abbey organist, was knighted in the British Coronation Honors List. . . . **Mario del Monaco** has been signed for a film, The Young Caruso, to be made in Italy. . . . Ithaca College conferred honorary Mus.D. degrees on **Jeanette MacDonald, Joseph Wagner,** composer-conductor, and **Walter Welti,** head of vocal music dept. at Utah State Agricultural College. . . . Mr. and Mrs. **Michel Gusikoff** have announced the marriage of their daughter, **Kiki Kryl,** to **Henri Aubert,** French violinist. . . .

The St. Paul's Cathedral Choir of London will open a two months' tour of the U. S. with an appearance in the Cathedral of St. John the Divine, N. Y., on Sept. 30.

Stravinsky has been awarded the annual Feltrinelli International Music Prize (worth about $8,000) of the Rome Academy of Lynxes, for "outstanding work in his special field during the last year". . . .

A **Carl Nielsen** Music Festival will be held in Copenhagen, Aug. 31 through Sept. 4, with major Danish music groups and noted soloists appearing in his works, including the opera Saul and David. . . .

Kirsten Flagstad made her final farewell to the opera stage after a performance of **Purcell's** Dido and Aeneas at the London Royal Exchange. . . . **Coenraad V. Bos** received the degree of Mus. D., honoris causa, from the Cincinnati Conservatory of Music at its graduation. . . . **Moshe Paranov,** director of the Julius Hartt Musical Foundation, was awarded the honorary degree of Mus. D. by the Philadelphia Musical Academy and was the speaker at its 79th commencement. . . . **Milton Katims,** conductor and violist, was given the University Medal at the Columbia University commencement honorary presentations. . . .

Toscanini flew to Italy for a holiday in Milan, and voted in the Italian elections. . . .

The "Met" has elected to its board of directors **Dr. Henry Townley Heald, William L. Kleitz, Irving S. Olds** and **W. S. S. Rodgers** and re-elected **George A. Sloan** as board chairman, **Lowell Wadmond,** president; **Lauder Greenway** was chosen vice-chairman and head of executive committee, pending return of **Lewis S. Strauss** to latter post. . . .

Mary MacKenzie, contralto, Croton-on-Hudson, N. Y., and **James Mathis,** pianist, Dallas, Tex., won the eighth annual Young Artists Contest of the Lexington Ave. YM and YWHA in N. Y. . . . Some 25 members of the Princeton Theological Seminary Choir are making a tour of the Far East, led by **Dr. David Hugh Jones,** and under auspices of the Department of Defense. . . . **Gloria Davy,** lyric soprano of Brooklyn, won the Music Education League competition for a solo appearance with the Little Orchestra Society next season; **Herbert Ismann,** baritone, was second, and **Jane Wymond,** mezzo-soprano, third, among six contestants. . . .

Rudolf Bing is in Europe on visits to various music centres, in search of new "Met" talents. . . . **Jascha Heifetz** returned by air from a four months' concert tour of Europe and Israel. . . .

Paderewski's heart will remain in this country (in Cypress Hills crypt), until Poland "has resumed its rightful place among the free and independent nations of the world," according to terms of his will, the executor, **Edward F. J. Imperatore,** announced. . . . **Paul White** has been named conductor of the Rochester Civic Orchestra, succeeding **Guy Fraser Harrison,** now leader of the Oklahoma City Symphony. . . . **Margaret Truman** has been engaged for another year by NBC television and radio. . . . **Oscar Levant** and **James C. Petrillo** have made up their differences, and the pianist has been restored to membership in the AFM. . . . **Sara Delano Roosevelt,** granddaughter of FDR, was married to **Anthony di Bonaventura,** concert pianist. . . . **Dorothy Kirsten** and **John Charles Thomas** appeared in a revised version of The Great Waltz at the Philharmonic Auditorium in Los Angeles. . . .

Winifred Cecil, soprano, has sailed for an extended stay in Europe. . . . **Kenneth Gordon,** violinist, who gave 231 concerts in South Korea, playing for some 95,000 of the U. N. troops, has finished his Army stint and resumed his concert career. . . . **Elly Kassman,** pianist, a pupil of **Mme. Hedwig Rosenthal,** recently returned from a successful concert tour in Austria, in which she played contemporary works by **Poulenc, Stravinsky, Ravel** and **Barber.** . . .

COACH—ACCOMPANIST

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

Alberta Masiello BOSCO
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

Ruth BRADLEY
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Raymond McFEETERS
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Cal.
Tel. GRanite 0205

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5230

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
625 Fine Arts Bldg., Chicago, Ill.
WE. 9-3456

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Nell THURMAN
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill. DE. 7-8303

Capital's U. S. Fete Includes 15 Premieres

By James G. Deane

WASHINGTON. — This year's American Music Festival at the National Gallery of Art numbered seven concerts and no less than 15 world premieres, including —oddly enough—that of Charles Ives' First Symphony. The Ives work, in D minor, was completed in 1898, the year he was graduated from Yale. It is striking, even if a bit long-winded ,and its neglect seems unaccountable. A new Viola Concerto by Walter Spencer Huffman and some mourning music in memory of the late George VI, by Herbert E. McMahon, were performed ably with George Wargo, Washington violist, as soloist. The lively concerto won special approval from the audience. Also premiered were the second overture by Donald Waxman and a piece called Music on a Happy Theme by Mark Fax.

Washington composers contributed new material for an entire orchestral program. Emerson Meyers' First Symphony and Mary Howe's Axiom, a passacaglia and fugue, were the most imposing works. Others were an impressionistic Chesapeake Suite by R. Deane Shure, a tone poem called U.S.A. by La Salle Spier, a brief March by William Graves and Dorothy R. Emery's Oriental Moods.

Sylvia Meyer was the featured performer in premieres of a Harp Quintet by George Berres, Schoenberg disciple, and a piece for flute, harp and cello by Ben Weber called Aubade. The other participants were Britton Johnson, flute; George Steiner and Donald Radding, violins; Norman Lamb, viola, and John Martin, cello. The American University Quartet introduced a String Quartet by Ulysses Kay. Mr. Bales concluded the festival with his own new cantata, "The Confederacy," based on music of the South in the Civil War era and climaxed by a rousing rebel yell by the men of the Lutheran Church of the Reformation Choir. Jule and Peggy Zabawa were the vocal soloists.

There was also a recital by John Kirkpatrick which included local first hearings of Robert Palmer's Second Sonata, Ross Lee Finney's Nostalgic Waltzes and Theodore Chanler's A Child in the House, a collection of 11 short pieces. Other composers represented in the festival were Douglas Moore, Walter Piston, Ernest Schelling, Daniel Gregory Mason, Carlos Salzedo, Normand Lockwood, Rudolf Forst, William Bergsma, David Diamond, James Hewitt and Sousa. The festival was the gallery's 10th and marked Mr. Bales' 10th year as music director, which brought him an ovation. Leon Feldman, viola; Morris Kirschbaum, cello, and Evelyn Swarthout, piano, were the other ensemble players.

MME. LUCIE LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSÉ FERRER
344 West 72nd St., New York 23 TR. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing: A simplified System of Voice Training as crystallized from the latest developments of Phonetical Research in coordination with the Traditional Precepts of the Old Masters.
1101 CarnegieHall, N.Y.19; 54SussexRd., Tenafly, N.J. EN. 4-9429

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

LEIMER-GIESEKING METHOD OF PIANO PLAYING
V. GODJEVATZ
pupil of Leimer (teacher of Gieseking)
P. O. Box #131, N. Y. C. 19 UN. 5-9055

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
912 77th St., North Bergen, N. J. Union 3-7281

ANGELO MUSOLINO (ASCAP)
MUSIC ARRANGER
Transpositions-Piano Arrangements-Orchestrations
362 Bleecker St., N. Y. 14, N. Y. WA. 4-6217

PROFESSIONAL DIRECTORY

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y. Tel.: CI. 7-6773

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
131 Riverside Dr., New York City
Telephone TRafalgar 4-3344

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Teacher of Piano. Matthay exponent, formerly his representative. Piano Seminar, Richmond, Va., June 15-20. 801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034.

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

MADELEINE CARABO-CONE
VIOLINIST — TEACHER
Studio 503, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7580

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6700

VITA BUFALO
Graduate Royal Conservatory V. Bellini, Italy
Voice Placement—Performances guaranteed
Metropolitan Opera House Studios,
1425 Broadway, N. Y. LO 4-2717

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7675

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684

BERNICE FROST SAYS...

SUMMER STUDY

It is somewhat late to begin planning for summer study, but so many queries have been received recently that it is well to stress the answers to the questions most frequently asked: 1. How often should one take special education courses during the summer months? 2. How can one know which course to select?

To the first question the reply must be that study should be planned for every other or every third summer, if possible. Many wish to study every summer, but there are types of vacations from which one may gain much in other aspects. . . . Travel is much to be desired, and short or long trips can give inspiration, greater breadth of viewpoint, new interests and relaxation.

Deciding where to go for study is a serious matter and should be given much thought. Too often teachers rush to enroll in some classes without knowing whether they offer what they need and wish. They return home with time and funds spent but with no help in their particular field of work.

There are many courses, both private and in school, being offered in all parts of the United States. These classes are given by fine musicians who are specialists in their fields. Know exactly what you need, choose carefully and then give yourself a few days' rest before beginning work and enter into it with the feeling that it is again good to be a student.

Some Cautions

Do not neglect the planning for private piano study. Too often this is completely forgotten. A full session of six or more weeks should be planned for this private study every few years.

It is not so much a question of how often one studies during the summer season as that of studying with someone whom you know to be well established. Another important point is what use you make of the work you have done. Too often teachers will take a course every summer, return to their teaching in the fall, and make no use of the benefits of their summer study. These are the teachers who engage in such summer work in order to tell friends and patrons they are keeping up their study. Don't be one of those! Study seriously or not at all.

Teacher-members of the

LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Summer Master Class, July 6-Aug. 15
338 West 89th Street, New York 24, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

New Early Advanced Music

Can you suggest some interesting new solos in rather advanced grade for pupils to work during their summer study, when their efforts seem less concentrated? K. V., Mass.

There are some new releases in the grade you desire, but they will require serious, concentrated effort. Perhaps, since the following solos are very interesting, both pianistically and musically, your pupils will be inspired to do more serious practice: Four Idylls by Kasschau-published separately by Schroeder and Gunther; Prelude by Castagnetta, published by Boston Music Company; A Set of P. M. Preludes by Stuart, published by G. Schirmer, and a new edition of The Girl on the Farm Below, by Griffis, published by Carl Fischer.

Teacher-Pupil Relationship

What is the best basis for a good teacher-pupil relationship? It is so difficult not to become too friendly with pupils, for if you do, they unconsciously take advantage of the situation.
N. C., Ohio.

Every teacher wishes to build a sincere, friendly relationship with each pupil. To what extent this friendship shall go can be ascertained only by the study of the pupil and his emotional reactions. With each pupil this relationship will assume different proportions. The teacher must at all times be sincere and genuine in her attitudes. Children quickly sense insincerity, which brings disillusionment. This can prove to be very serious. Keep pupil-friendship impersonal but warm, but, if possible, do not become close friends with the parents of the pupils. This can create insurmountable situations.

Division of Technical Study

For the somewhat advanced student, can you suggest a definite way to divide the technical work, or do you dwell on the weakest points and develop accordingly? I am finding that several pupils have a very unbalanced technic, and since they have studied with me for some time it must be that I am at fault.
L. C., W. Va.

You have been working correctly in that the weakest points must be stressed. For your own outlines, you might think of the technical work in groups of scales, arpeggios, solid and broken chords and octaves, trills (all embellishments) and touches.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

The Plane Beyond, by Charles Haubiel. Dedicated to the memory of the composer's mother, this is at one time a passacaglia and also a fantasy of apparently programmatic content. The theme, very long and very slow, opens a vista of many variations which show a wide range of musical interest. Some are built with mounting intensity, some of quiet romantic beauty, canonic devices are used, and there is overall appreciation of writing to induce beautiful piano effects. This piece, of independence and originality of thought, and of considerable difficulty, is a fine addition to American music. The Composers Press, Inc., N. Y.

Classics You Like, bks. 2 and 3, and Recital Repertoire, bk. 5, $1.25 each. These are additions to series of collections of pieces, the first edited by Kenneth Kimes and the second by Leo Podolsky. The lists represent several centuries of composition and include a few favorites with many valuable pieces not usually found in such books. The "Repertoire" book provides virtuoso student pieces for pupil advancement, again a new selection. Passing Clouds, by John Carre, 50c, and Sidewalk Cafe, by David Babcock, 40c. For grades 3-4, these pieces have individuality. The first is frankly impressionistic and has many tempting colorings enhancing it. The second is a waltz of some sophistication, with much rubato. Ride 'Em Ranger and Whirligig, by Everett Stevens, and Sailing Scales, by David Glover, Jr., 40c each. These and still more titles introduce pieces for early grades, each with some interesting and fresh approach to the many sides of technique. Clayton F. Summy Co., Chicago.

Themes From the Great Oratorios, arr. by Henry Levine, $1.75. Nine composers from Bach's time until our day are represented with 17 pieces, each a few pages long. The player of 4th grade ability can use these to enjoy this devotional music at the piano. Mardi Gras, arr. by Marie Westervelt, 85c. Beginners can get the thrill of the New Orleans festival in these attractive pieces. The set of 12 depicts local scenes and adventures. There are words, and fine illustrations. Theodore Presser Co., Bryn Mawr, Pa.

12 Pieces for Children, Bks. 1 and 2, by K. B. Jirak, 75c each. This composer's opus 62 contains six short pieces in each book for grade 2-3. Technical demand is not great but patient reading will be required because of the many accidentals involved. Changes of harmony occur frequently, with sharply chromatic modulations the rule, but the style is youthful and has charm. Associated Music Publishers, Inc., N. Y.

The Berry Basket, and 14 First Grade Piano Solos, $1 each. The first book has special interest, as its 23 pieces were written by about 15 specialists in early pieces under the guidance of Bernice Frost. There is much variety in these pages for beginners and as in the case of the "14 Solos" they fill a gap in the training for the 1st year. March of the Phantom Brigade, by Michael Brodsky, Whistling Tune, by Marion Ohlson, 40c each, and Sleepy Lake, by Marie Andre, 35c. Instructive pieces which provide fine technical practice with a personal grace and attractiveness. Grade 2. Bells of Old China, by Floy Rossman, and Mister Little Toad, by Cecilia Cokely, 35c each. Beginner's pieces, the last with words. J. Fischer & Bro, N. Y.

For Two Pianos

Second Avenue Waltzes, by Vittorio Rieti, $4. These are six waltzes in a rather sophisticated and romantic manner, certainly not rudely urban. The writing is always pianistic, with the keyboard devices which make duets fascinating to hear. Continuously lyric, changing rhythmic patterns from piece to piece, and a leaning towards coloring of large chord effects. The six pieces could be used singly or in arbitrary selection. Associated Music Publishers, Inc., N. Y.

Up and Down the Guild Keyboard

By Grace White

Pupils of Rosina Lhevinne have won not only prizes in the Guild Recording Festival, but many other honors and awards. Jeannine Dowis has won the first prize with the National Music League, a contract for a tour for next season. Howard Karp received the $500 Loeb cash prize along with his post-graduate diploma from Juilliard School of Music. Gerson Yessin was soloist in Boston with the Boston Pops and will give a recital at the Gardner Museum, July 5. James Mathis won an appearance for next season at the YMHA in competition with eighteen other pianists in New York.

Worcester Guild Members Safe

All will be glad to know that a message from Mrs. Webb-Betts of Worcester, Mass., carries the reassuring message that all the Guild members there are unharmed by the recent tornado and that auditions are going on as usual.

Ernesto Berumen is establishing his studio at Steinway Hall after having been associated with the late Frank LaForge, since they came back together to America from their European study.

In order to play at the Bach Festival in Carmel, and teach at the Lanikai Summer School in Honolulu in August, Robert Vetlesen of San Francisco has postponed his European trip to next winter.

Atlanta Students Win Honors

Two pupils of Marguerite Bartholomew have won honors. Priscilla Goodwin was graduated first in a class of 219 from High School and passed her text for the Guild H. S. Diploma with superior rating. These combined activities made it possible for her to win a $1,000 scholarship at Agnes Scott College, also a yearly scholarship of $1,200 from the Lockheed Plant. Miss Bartholomew's other H. S. Diploma Candidate, Hamilton Smith, improvised a three-voiced fugue for the Guild judge, won a superior, and was second in his graduation class at preparatory school.

Merle Holloway presented Lowell Roddenberry, Margaret Quinby, Miriam Roch, and Paddy Murdoch each in an individual recital at the Federated Clubs Building in Tampa, Florida.

At the final recital of pupils of Hania Lourie Poliakoff in Forest Hills, L. I., there were presented six checks and six gold medals to those who had won prizes in the Guild Recording Festival.

Captures Federation Awards

Walter Noona, a student of Robert Carter at East Carolina State College, won $250 in prizes in the State and District Contests of the Federation of Music Clubs; an appearance with North Carolina Symphony; and $700 cash scholarship from the D. A. R. of the State.

Russell Lanning's pupil, Naieves Mejuto, will play on WNYC on July 25.

Eva Palm, pupil of Ireyne Starikoff, was heard by the Brazilian Cultural Society at the Academy of Sciences.

Urges Musical Decentralization

Hazel Skaggs, artist pupil of Gladys Ondricek, now presents her own pupils in Guild auditions. She wrote an article entitled "Decentralization of Music is Necessary," which is quoted in the local newspaper of Liberty, N. Y. It says that after students receive their training in the large music centers they "should return to their native communities as soon as possible . . . Greater happiness awaits them in the country."

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

Greater New York Auditions have been held with a double header schedule at Carl Fischer Concert Hall (Sky Room and Directors' Room) and four Saturdays in two Steinway Hall studios throughout June. Grace Ward Lankford, James Reistruh and Robert Carter were imported judges, while these from New York were especially requested: May Etts, Hania Poliakoff, Poldi Zeitlin, Rose Raymond, Hazel Griggs, Ernesto Berumen, Arthur Warwick, Richard McClanahan, Luisa Stojowski, Darrell Peter, Stephen Kovacs, Grace Hofheimer (General Chairman), Lewis Lane, Harold Morris, Adi Bernard and others.

Grace Ward Lankford, who will assist Guy Maier in his New York Class in July, spoke on the Guild during one session.

More than 2,000 pupils of Guild Members from coast to coast have been enrolled this season to date in the National Auditions than last year, bringing the grand total to slightly above 35,000. Including teachers, the Guild now has around 38,000 members. In 1943 there were less than 12,000, making a 325 per cent growth in ten years.

Hydrangea time in Texas is here again. Our four thousand plants are a mass of rose, pink, blue, lavendar, and white blooms, some as large as cabbage heads—a heavenly sight.

June 30th is the end of the Guild's fiscal year and the termination of the 1953 National Piano Playing Auditions. Guild members have been reminded that the day following (July first)) is dues-payment season again. For us at headquarters it is the beginning of our months of contacting chairmen (more than 400) about suitable dates for the 1954 Auditions. If you are a chairman, will you not here and now resolve to reply promptly to our requests?

And, of course, there is the Yearbook to get out, so harken to the First Call for Photos of your Allison and Paderewski Medal Winners and your Five (or more) Year National or International Winners, with 3 x 5 inch cards of each of your 3 and 4 year Nationals or Internationals.

Since you will be reading this after July first, please let us wish you and yours a happy New Guild Year.

Yours sincerely,

IRL ALLISON.

MARY KATE PARKER, pupil of Rosina Lhevinne, was the winner of the $1,500 cash prize in the National Guild's Recording Festival. Miss Parker first studied with her mother, Mrs. Vera Parker of Wichita Falls, Tex.; then with Charles Kiker. She was graduated from Kansas City Conservatroy of Music as a pupil of Dr. Walter Labunski; studied two summers with Olga Samaroff and two summers in Los Angeles with Rosina Lhevinne. In 1950 Miss Parker resigned her position on the faculty of Kansas City Conservatory to continue her studies with Mme. Lhevinne in New York, where she now lives.

Barth Refresher Courses Held

Beginning in San Antonio, Tex., on June 22, Hans Barth is giving six five-day refresher (normal) courses this summer. The courses continue in Memphis, July 6-10; Mars Hill College, Mars Hill, N. C., July 14-24; Marywood College, Scranton, Pa., July 27-31; Mars Hill College, Aug. 4-9; and New York City, Aug. 17-22. At each course Mr. Barth gives a piano recital, playing for the first time his Third Piano Sonata which has just been completed. He will also give two programs of new teaching material. The 25 branches of technique, analyzed and demonstrated for the beginner and advanced student, are the foundation of Mr. Barth's course. These principles are illustrated in a representative selection of compositions which are also critically discussed from an interpretative viewpoint.

Piano Technicians Meet

The American Society of Piano Technicians held their national convention in Houston, Tex., June 22-25.

"NO THUMB UNDER"
A NEW BOOK
For Scales and Arpeggios
EFFA ELLIS PERFIELD
723 N. Highland Ave., Los Angeles 38, Calif.

MME. SIMON BARERE
PIANIST - TEACHER
200 W. 57 St., N. Y. 19, N. Y. CO. 5-1860

MAE GILBERT REESE PIANO STUDIOS
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2296 Long Beach—Tel. 660-43
1330 N. Crescent Heights Blvd. 132 Pine Ave.

ADÈLE D. LAUTH
PIANO — HARMONY — THEORY
Member of the National Guild of Piano Teachers
1418 So. Oxford Ave., Los Angeles 6, Cal. REpublic 6861

CLARENCE BRIDENSTINE
PIANO STUDIOS
Specializing in
Development of Each Pupil as an Individual
LaBrea at 9th St., Los Angeles 36, Cal. WAlnut 4687

Dorothy JUDY KLEIN
CONCERT PIANIST
Adjudicator & Faculty Teacher, N.G.P.T.
213 Roycroft Ave. Long Beach 3, Cal.

MELROSE ACADEMY OF MUSIC
Renee Rochelle, Director — Distinguished Faculty
• A Complete School of Music, All Instruments, Drama, Light & Grand Opera, Ballet •
5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

SCHOOL DIRECTORY

ACCADEMIA NAZIONALE DI SANTA CECILIA
Rome

Second International Competition for Violinists "Arrigo Serato"—1954

May, 1954, in Rome

For Qualified Violinists under 30 years of age Jan. 1, 1954

1st Prize 1,000,000 lire • 2nd Prize 500,000 lire • 3rd Prize 300,000 lire

For information write: Sec'ty, Santa Cecilia Academy, 6 Via Vittoria, Rome, Italy

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art

Founded in 1886—Faculty of 135 artist teachers

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio

Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.

Also Courses in Composition and Conducting

WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — 26 Fenway, Boston, Mass.

A Complete School of MUSIC, DRAMA and DANCE

Degree, Diploma, Certificate Courses — Faculty of 60

Dormitories for Women — Catalog on request

Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Cincinnati Conservatory of Music

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus. Regular Summer School Courses. Write for Free Catalog.

ADDRESS REGISTRAR DEPT. M.C., HIGHLAND AVE. & OAK ST., CINCINNATI 19, OHIO

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Ward Lewis, Acting Director — 3411 Euclid Ave., Cleveland, O.

Member of the National Association of Schools of Music

COSMOPOLITAN SCHOOL OF MUSIC

306 S. Wabash — Member NASM — Chicago, Illinois

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director — 75th Anniversary Year — Chartered 1878

COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening

Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.

Catalog on request

114 EAST 85th STREET — NEW YORK 28, N. Y.

BALDWIN-WALLACE COLLEGE

Conservatory of Music

Cecil W. Munk, Director — Degrees: Bachelor of Music, Bachelor of Music Education

South Campus, Berea, Ohio (Suburb of Cleveland)

Berning School of Music and Dancing

Harry M. Berning, Pianist-Teacher, Dir.

Faculty of 35

4747 N. Milwaukee Ave., Chicago — KI. 5-5000

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga

Founded 1904 — Member N.A.S.M.

For information, write Harold J. Cadek, Director

Patten Hall, 801 Oak Street, Chattanooga, Tenn

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa

Conservatory of Music — Paul Beckholm, Ph.D., Director

Home of the oldest May Music Festival

West of the Mississippi River

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

Rochester, N. Y.

LOS ANGELES CONSERVATORY of MUSIC and ARTS

A non-profit, accredited institution, founded 1883

Member, Natl. Assn. Schools of Music

MORRIS HUTCHINS RUGER, DIRECTOR

845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

NORTH PARK College — SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean

A music school on a college campus

Foster at Kedzie, Chicago 25 — Member NASM

Peabody Conservatory

Instruction in all branches of music. B. Mus., M. Mus. Virtuoso. Composing, music therapy, teaching, sacred music, public school music. Member NASM. Catalog.

Registrar, 19 E. Mt. Vernon Place, Baltimore 2, Md

PHILADELPHIA CONSERVATORY Of Music — 77th Year

216 South 20th Street

Maria Ezerman Drake, Director

Eminent faculty

Expert child training

Complete Degree Courses

PORTLAND SCHOOL OF MUSIC

Ariel Rubstein, Director — Catalog upon Request

Confers Degrees of B.Mus. M.Mus. Artist Diploma

931 S. W. King Avenue — Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director

932 N. Mozart, Chicago 22, Ill. — 612 Fine Arts Bldg, BR. 8-2411

ROOSEVELT COLLEGE SCHOOL OF MUSIC

Bachelor and Master of Music degrees

430 S. Michigan Ave., Chicago 5, Ill.

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP

LUIGI ROSSINI — *Director*

50 Central Park W., New York 23 — TR. 7-9385

Santa Monica Conservatory of Music

President—Marie Roth

Music, Drama, Painting, Children & Junior Dept.

1601 Montana Ave. Santa Monica, Cal. EX. 5-4480

University of Southern California SCHOOL of MUSIC

Raymond Kendall, Dean

Programs of study leading to B.M., B.A., M.M., M.A., D. Mus. & Ph. D.

3518 University Avenue, L. A. 7, Calif.

Rodgers Award for Juilliard

A permanent scholarship at the Juilliard School of Music has been endowed by Richard Rodgers, composer, it was announced by the school's president, William Schuman, at the 48th annual commencement exercises. Mr. Rodgers, a former Juilliard student, presented a certificate of the award to its first winner, Louis Calabro, 27, who also received the Elizabeth Sprague Coolidge Prize for the year's best chamber music work.

The musical program included Robert Witt's Concertato, chosen as the best work written during the academic year by a graduating student composer. It was played by the Juilliard Orchestra, under Jean Morel. Excerpts from Berlioz's Damnation of Faust were presented, with Barry McDaniel, baritone, as soloist. Mr. McDaniel was chosen on the basis of his outstanding record at the school to appear on the program.

Diplomas and degrees were presented to 149 young musicians by President Schuman and Mark Schubart, dean of the school. The $500 Morris Loeb Memorial Prize for outstanding achievement was awarded to Howard Karp, a post-graduate student. Valentino Marconi, pianist, was given the Frank Damrosch scholarship for a year's post-graduate study. The George A. Wedge Prize was awarded to Morris Lang, student of percussion. The Carl M. Roeder Memorial Award was given to Jeaneane Dowis, pianist. The Frank Damrosch Prize in choral music went to Peter Flanders.

Cornell College Commencement

MT. VERNON, IOWA.—The recently held one hundredth commencement exercises of Cornell College, presented on June 8, found a class of 190 candidates for degrees, 93 bachelors of arts, 13 bachelors of music education, and three bachelors of music. These students represent 11 states and two foreign countries, Panama and the Philippines. Eleven members of the class have been elected to Phi Beta Kappa, and four to Pi Kappa Lambda, honorary music fraternity. Eric Sevareid, CBS news analyst and correspondent, will be speaker, and on the day preceding the commencement, Dr. Clifford Bacon, a Cornell graduate and pastor of the First Methodist Church of Des Moines, will deliver the baccalaureate sermon. Pres. Russell D. Cole, convalescing from a heart attack suffered in February, is expected back on the campus for the exercises.

Nine honorary degrees were conferred, including a doctor of music degree with which Dr. Robert Choate, dean of the College of Music of Boston University, was invested. Cornell College is Dr. Choate's alma mater, and of the other eight recipients of honorary degrees, six were also alumni.

Sandra Suhren, Cornell conservatory junior music student, won a Berkshire Center scholarship in choral music.

Classes at Phila. Conservatory

PHILADELPHIA.—The summer school of the Philadelphia Conservatory of Music will be held June 22-Aug. 1, offering private instrumental and vocal instruction, ear training and harmony, and classes in preparatory theory and ear training. Recitals given recently include, June 1, Vincent Persichetti's composition class; June 3 and 9, students' recitals; June 6, recital for children; and, June 8, a piano program by graduate students of Edward Steuermann.

BETTY SMITH, artist-pupil of Dr. Clarence Adler, gave a recital on May 24 at St. Mary's School, Peekskill, N. Y., playing a group of Chopin pieces, and numbers by Moszkowski, Debussy and Schubert, and, with Dr. Adler at second piano, the Mozart Concerto in A.

Northwestern U. Offers Summer Concerts

EVANSTON, ILL.—The summer session of Northwestern University's School of Music opened with a concert by the Chamber Music Society, which is also to be heard July 6 and 20. The Fine Arts Quartet, in residence at this university, play on June 29 (presenting the midwest premiere of a work by Ernest Bloch), July 13 and 27. Also scheduled are lectures by Curt Sachs, who speaks on July 1 and 22 on the history of the arts ,and E. Thayer Gaston, chairman of the department of music education at the University of Kansas, president of the National Association for Music Therapy, consultant in music in therapy to the Menninger Foundation, speaking on The Influence of Music on Human Behavior .On July 15, there will be a recital by Elizabeth Wysor, visiting assistant professor of voice during the summer session .The annual Quad concert of the summer session chorus and orchestra will be presented on July 16.

Wanda Paul has been appointed assistant professor of piano in the School of Music of Northwestern University. The pianist joined the Northwestern faculty in September, 1952, as a teaching associate.

Boston University Summer Events

BOSTON.—Boston University's College of Music awarded 30 certificates on June 6 to local children, ranging in ages from five to 12, who have completed courses in piano and music appreciation. According to Prof. Jules Wolffers, assistant professor of piano, the purpose of the youngsters' course, which began last year, is "to give the child a basic education in music at a fee which can easily be afforded," with college students, supervised by faculty, instructing.

The University's special summer music program opened on June 29 and continues through Aug. 7, offering music education for regular elementary classroom and music teachers, literature and interpretation courses in choral and instrumental music, a string advancement program directed by George Bornoff, and a new master's degree and doctoral program in music education. Continuing is the Pianists and Teachers Workshop (June 29-Aug. 7), directed by Prof. Wolffers. There is also a special Summer High School Music Program for high school students, featuring programs in band, orchestra, chorus, theory and ensemble, all directed by specialists from the university or visiting experts.

Grace Hofheimer's Activities

Grace Hofheimer has returned to New York after a late spring lecture tour. She first went to Massachusetts, where she spoke before two groups and gave a talk on her Course for Piano Teachers before the New England Pianoforte Teachers Association, Alice Marion Hamlet, president. She also examined students of one of her own teacher-students. With a stop-over in New York for one afternoon of teaching, Miss Hofheimer then went to the Middle West, judging for the National Guild of Piano Teachers in Cleveland and Mansfield, Ohio. In Cleveland, she accepted an invitation from Herbert Elwell to hear his Lincoln Requiem performed by the Mastersingers. In Mansfield, Ohio, she spent an evening at the home of Mr. and Mrs. C. H. Platt, who are active with the local branch of the Mastersingers, an amateur organization led by professional musicians.

Back in New York, Miss Hofheimer has been occupied with her duties as chairman for the Greater New York Chapter of the National Guild of Piano Teachers, whose yearly examinations were held in Fischer Hall and Steinway Hall Studios, and with her own teaching schedule. On July 6 she will begin her summer work, which includes training teachers in her Course for Piano Teachers, as well as regular work with artist-students.

Ellerman Pupil Fulbright Winner

Eleanor Daniels, artist-pupil of Amy Ellerman, has been awarded a Fulbright Scholarship for study in Europe and will leave for Rome on September 7. The young mezzo-soprano, who has been for two years a member of the New York Opera at City Center, was heard during the past season with the Thomas Scherman Little Orchestra at Town Hall in a concert sponsored by the Music Education League. She was chosen soloist for the League of Composers concert at the Museum of Modern Art and appeared in the Cavalcade of Stars program at Jones Beach.

Adi Bernard Students Presented

Adi Bernard presented her fifth annual students recital at Carnegie Recital Hall on June 28, the performers including children, juniors and adults, intermediate, advanced and artist-pupils, in music for one and two pianos.

Among pianists from this studio, Stephen Bernstein, now majoring in music at Queens College, played his fourth broadcast recital over WNYC on June 20. The same station presented Carolyn Panzer, 14 years old, in October; she also was heard as soloist with the "Y" School Orchestra in the annual concerto concert in Kaufmann Auditorium. Mary Ann Muscarella was a guest artist at a sorority dinner at Hunter College. Heard over various networks throughout the season, Howard Weiss gave his own piano recital at the Kaufmann Auditorium this season, a concert sponsored by the Teresa Kaufmann fund and Prof. A. W. Binder.

Besides giving her third New York recital in Carnegie Hall in the spring, Miss Bernard, in 1952-53, was heard at the Brooklyn Museum (broadcast over WNYC), at Adelphi College, Brooklyn College, French Artistic center, and before other organizations in New York. Her out-of-town engagements included appearances in New Hampshire, New York State, Connecticut and New Jersey.

Stobbi-Stohner Singers Appear

Artist-pupils of Alfred Stobbi-Stohner, teacher of voice, accompanist and coach, have been appearing in opera. Dolores Mari sang Sophie in the last performance of the season of Rosenkavalier at New York City Center; she will be presented in Traviata on Randall's Island, July 13. Theresa Mari is in Me and Juliet, the new Rogers and Hammerstein musicale. Jones Beach's Night in Venice has Helen Feit, and Madaleine Vose is on tour in the Old Maid and the Thief. Featured in Faust have been David Carranza in the title role; Serafina Bellantani and Ethel Szabo, Marguerite; Linda Hauser, Siebel. Miss Hauser and Pauline Kane were heard as Inez in Trovatore, and Anna Carnavale as Azucena in that opera.

Edwin Hughes' Master Classes

Edwin Hughes, after conducting a three-weeks' master class at the University of South Carolina, which was attended by pianists and teachers from many Southern states, returns to New York on July 6 for his Summer Master Class there. The large enrollment includes pianists who have already filled important concert engagements, and teachers who take advantage of the summer session to become acquainted with the Hughes method of training in musicianship and technique. The evening recitals during the master class are being given by Josephine Caruso, Dorothy Garver, Jeannine Romer, Dixon Thomas, Dwight Oarr and Jayne Winfield, all of whom have been soloist with orchestra and have given many concerts. The recitals will be concluded with a two-piano program by Edwin and Jewel Bethany Hughes.

Solon Alberti Studio Notes

Solon Alberti, teacher of singing, this year fulfills his 22nd annual summer teaching schedule in the West and South. This summer he has classes in Houston, Los Angeles and Salt Lake City, and will be on the faculty of the NATS Workshop at the University of Colorado. One of his three weeks at the University of Utah will be spent holding a Summer Workshop and Vocal Clinic in conjunction with Grace Leslie.

Lucretia Ferre, soprano, artist-pupil of Mr. Alberti, will sing with the Arundel Opera, Kennebunk, Me., appearing as Susanna in Marriage of Figaro, Micaela in Carmen, and the leads in Vagabond King, Merry Widow, Chocolate Soldier and Gipsy Baron. Bettye Hairston, soprano, has been engaged for the season of Municipal Theatre Under the Stars, Atlanta, Ga. Among her parts are Julie in Carousel and Bianca in Kiss Me Kate. The Duxbury Playhouse, Duxbury, Mass., will present Anita Halgen as Nedda in Pagliacci, as Carmen and in Prokofieff's The Gambler. John Shanks, baritone, has been engaged for leading roles in the ten-week summer operetta series at Asbury Park, N. J. After a month's engagement at the Chez Ami Club in Buffalo, Harriet Chaskell, contralto, is currently at the Stage Coach Inn at Little Ferry, N. J.

Alton Jones' Pianists Heard

Alton Jones presented his artist-pupil, Joseph Liebling, in a piano recital at the Juilliard School of Music on May 29. The program included two of the young pianist's own compositions. Mr. Liebling was commissioned to write music for two dance groups which was performed here and in Canada this spring He also was commissioned to compose incidental music for The Scarecrow, the Percy Mackaye play produced at Theatre de Lys on June 16.

Three other recitals were given at the Juilliard School earlier in the season by students from the class of Mr. Jones, including a solo recital by Lawrence Levy.

Sperber Singers in Program

Herta Sperber presented a group of young singers in a program on May 28, featuring songs by Beethoven, Schubert, Strauss, Debussy, Hageman, Hopkinson, Britten, Barber, Wolf, Niles, Purcell and Thiman, and arias by Haydn and Puccini. Miss Sperber was at the piano. Lucretia Atwater, contralto, was the vocal soloist at the annual graduation exercises of Rhode Island College of Education in Providence, R. I. Theresa Martin finished an engagement in Woonsocket, R. I., and will sing in Atlantic City during the summer. Roberta Diggles, soprano, has been heard in a number of concerts in the past season, and is to be heard on July 4 in excerpts from Triviata with the Newport (R. I.) Symphony Orchestra.

SCHOOL NOTES

Ralph Hunter, Radio City Music Hall choral director, has been engaged as choral director of the Juilliard Choir in public performance for 1953-54. He will continue his duties as associate to Raymond Paige, music director of the Music Hall. Mr Hunter was assistant conductor to Robert Shaw at Juilliard and with the Collegiate Chorale, prepared major choral works for Toscanini and the NBC Symphony, and was music director of the American Bach Society last season.

Lili Wexberg, teacher of singing, presented some of her students in recital on June 4 at the Studio Club. Otto Guth was the accompanist.

SIDNEY SUKOENIG, pianist, was soloist with the Syracuse String Quartet at the Syracuse Museum of Fine Arts, playing Mozart's Piano Quartet in G minor (K-478) and Dvorak's Piano Quintet in A, op. 81. This was the second appearance in chamber music for Mr. Sukoenig at the Syracuse Museum, where he recently played the Walter Piston Quintet with the Krasner String Quartet. Mr. Sukoenig is a member of the faculty of the College of Fine Arts of Syracuse University.

Jane Froman has established a scholarship at the Greenwich House Music School, according to announcement by Maxwell Powers, director. Miss Froman and Mr. Powers were both students at the Cincinnati Conservatory of Music and in 1951 were recipients of honorary doctor's degrees from that school.

The Vita Bufalo Bel Canto Opera Club was heard in a program at Carl Fischer Concert Hall on June 21.

Piano students of Prof. Edgar Schiffmann gave a recital on June 25 at Carl Fischer Concert Hall.

Susan Yeager, soprano, signed by Billy Rose for the feminine lead in his forthcoming production of Offenbach's Orpheus in the Underworld, is an artist-pupil of Prof. Max Klein.

Sigmund Effron, concertmaster of the Cincinnati Symphony, will join the violin faculty of the Cincinnati Conservatory of Music in September, according to Dr. William S. Naylor, director and dean.

Enzo Pascarella, head of the chamber music department of the Music Lyceum of Naples, also has been made head of the violin and viola departments.

André de Ribaupierre, professor of violin at the Eastman School of Music, Rochester, N. Y., is holding his annual summer course in violin and chamber music at Hauderes, Valais, Switzerland, in July.

A Music May Festival, under the direction of Mary Howe, was given at the Walt Whitman School, New York, May 8. Girls and boys of grades three through eight portrayed a Travelogue on the Magic Carpet of Music.

Helena Mortsztyn will conduct a piano master class session from July 6 to Aug. 15 at the Minneapolis College of Music. Peter D. Tkach will conduct an intensive two weeks choral training session, June 22 to July 3, for choral directors of public schools, church choirs and colleges. Leland Sateren, director of Augsburg College Choir, will be in charge of church choir problems, and Sophia Haveson, assistant supervisor of grades in the Minneapolis public schools, in elementary music study.

The Eighth Annual Composers' Conference and Chamber Music Center will take place this summer at Bennington College from Aug. 12 to 26.

Musical COURIER

— YOUR BEST BUY IN MUSIC MAGAZINES —

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HArbor 2-5813

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

Nena BOLMAR
TEACHER OF SINGING
525 Fine Arts Bldg., Chicago WE. 9-4285

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ISADORE BUCHHALTER
TEACHER OF PIANO
506 Fine Arts Bldg., Chicago WE 9-4450

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
608 Fine Arts Building, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
784 Fine Arts Bldg., Chicago, WE. 9-9585

ESTHER CHARLES
TEACHERS OF SINGING
LABERGE
Chicago Musical College American Cons.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

JACK HANSEN
CONCERT PIANIST
64 E. Van Buren St., Chicago HA. 7-6830

MAURINE HANSING
Teacher of Singing
Suite 400 Fine Arts Bldg.
410 S. Michigan Ave., Chicago WA. 2-9280

LEO HEIM
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

MAURICE G. IVINS ANNADAZE
Baritone — Teacher of Voice — Northern Indiana Conservatory
Piano — Coach—Accompanist — South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill Tel.: BU. 8-4130

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 64 E. Van Buren St.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-7872 Res.—LI. 8-1237

GERALD SMITH
BARITONE
9108 S. Albany, Chicago Evergreen Park 8964

FRED **TRULL**
NATS
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 3308-R

NEW YORK

BEAUX ARTS PRODUCTIONS
MARJORIE DARE, Soprano
Consultant: Concert, Opera, Radio, Screen
545 Fifth Ave., New York 17, N. Y. VA. 6-5859

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

Louis *Chartier* — Baritone
VOCAL INSTRUCTION
Private lessons and classes
Studio 118 Carnegie Hall—N. Y. 19, N. Y. CI. 7-7958

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of
"New Theories on the Art of Singing," endorsed by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

M. WOOD HILL
COMPOSER
257 West 88th St., New York City
Tel. ENdicott 2-4746

SYLVIA SAWYER
Mezzo-Soprano
Now singing in Europe

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

Marshall School of Music and Drama
RUBY MARSHALL SCOTT, *Dir.*
339 Washington Ave. Clarksburg, W. Va.

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony
Schwartz Concert Trio (Radio station KCBL) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

Southern California Oratorio Society
Frederick Davis, Conductor
934 Westchester Pl. Los Angeles 19, Calif.

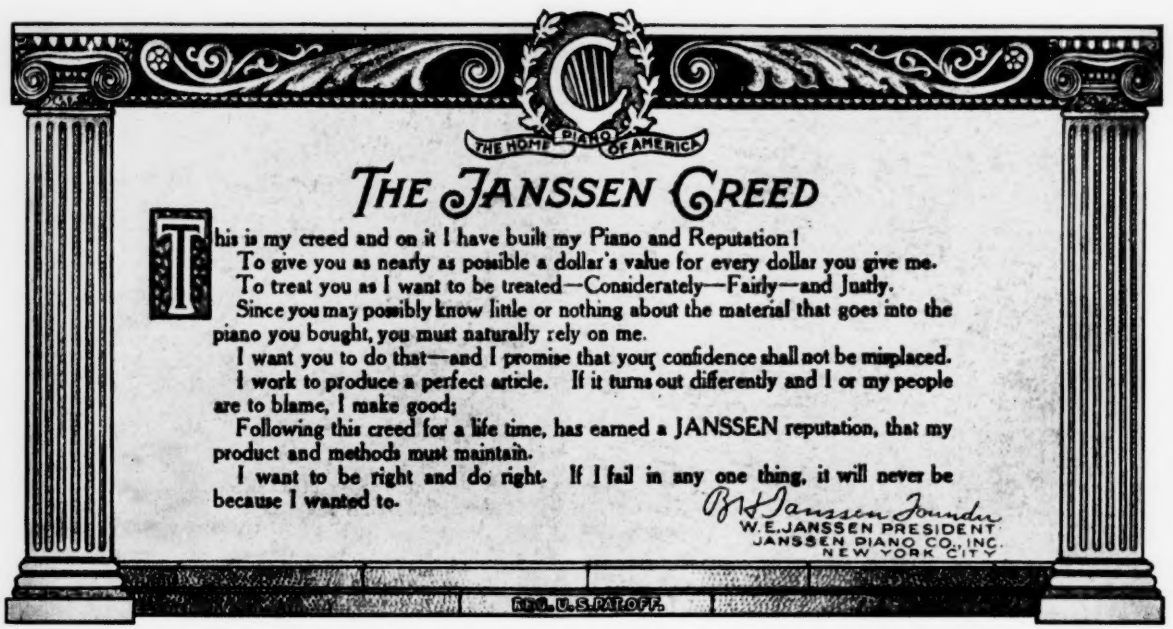
Dr. HEINZ UNGER
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada

Pianos by

JANSSEN

THE HOME PIANO OF AMERICA

"A Family Tradition for over a Hundred Years"


THE HOME PIANO OF AMERICA
THE JANSSEN CREED
This is my creed and on it I have built my Piano and Reputation!
To give you as nearly as possible a dollar's value for every dollar you give me.
To treat you as I want to be treated—Considerately—Fairly—and Justly.
Since you may possibly know little or nothing about the material that goes into the piano you bought, you must naturally rely on me.
I want you to do that—and I promise that your confidence shall not be misplaced.
I work to produce a perfect article. If it turns out differently and I or my people are to blame, I make good;
Following this creed for a life time, has earned a JANSSEN reputation, that my product and methods must maintain.
I want to be right and do right. If I fail in any one thing, it will never be because I wanted to.
W. E. JANSSEN PRESIDENT
JANSSEN PIANO CO., INC.
NEW YORK CITY
REG. U.S. PAT. OFF.

Copyright 1947, Janssen Piano Co., Inc.

Pianos by JANSSEN will be featured when the PIANO and ORGAN SALON of the GAMBLE HINGED MUSIC CO. (312 So. Wabash, Chicago, Ill.) is host (July 15) to piano teachers and visitors to the NATIONAL ASS'N OF MUSIC MERCHANTS CONVENTION (Palmer House, Chicago, July 13-16). Distinguished speakers: IRL ALLISON, Founder-President of NATIONAL GUILD OF PIANO TEACHERS (2 P.M.); RUDOLPH GANZ, ALEXANDER TCHEREPNIN, BRUNO GLADE and SAUL DORFMAN (GEORGE HOWERTON, Moderator) in Round Table Discussion: "Piano Teaching Today." (2:45 P.M.)

Janssen Piano Company (W. E. Janssen, Pres.) 237 E. 23rd St., New York 10, N. Y.